THE OUTLINES

OF A

NEW COMMENTARY

ON

SOLOMON's SONG.

Bible - Old Testament

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THE OUTLINES
OF A
NEW COMMENTARY
ON
SOLOMON's SONG,

Drawn by the help of INSTRUCTIONS from the EAST.

CONTAINING,

I. Remarks, on its General Nature.
II. Obſervations, on detached Places of it.
III. Queries, concerning the Reſt of this Poem.

By the AUTHOR of
Obſervations on divers Paſſages of Scripture.

CORRECTED WITH CARE.

LONDON:
Printed for J. BUCKLAND, in Pater-noſter Row.
MDCCLXVIII.

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ON

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Drawn by the help of INSTRUCTIONS from the EAST.

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I. Remarks, on [illegible] Nature.
II. Observations [illegible] Places of it.
III. Queries, [illegible] Rest of this Poem.

By the AUTHOR of
Observations on divers Passages of Scripture.

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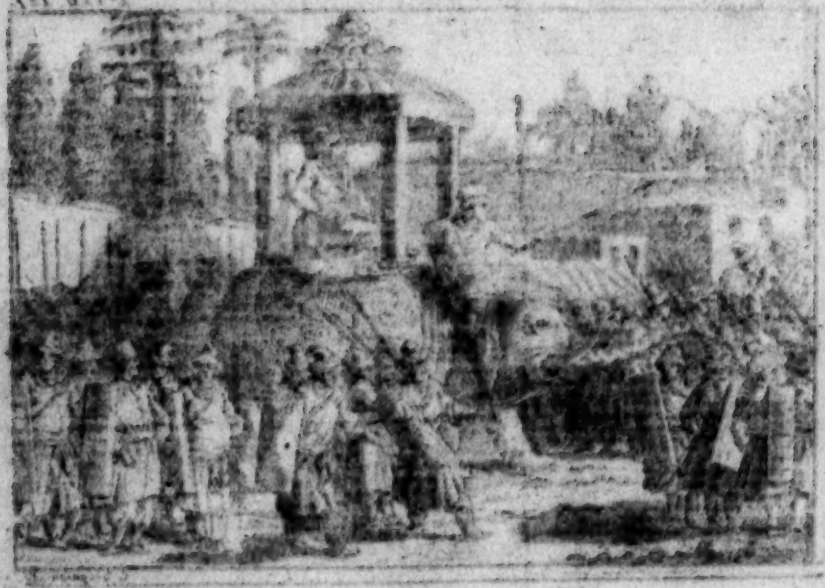

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PREFACE.

ABOUT the time my *Obſervations on divers Paſſages of Scripture* were publiſhed, there appeared in the world, a New Tranſlation of Solomon's Song, with a Commentary and Annotations.*

Upon my peruſing that Performance, the Learning, the Candor, and the Elegance, that appeared in it, gave me much Satisfaction; but I did not feel myſelf, I confeſs, ſo much pleaſed as this Writer with Boſſuet's notion, that this Song was to be explained by the conſideration, that the Jews were wont to celebrate their Nuptials for ſeven days together, *diſtinguiſhed from each*

* Printed for R. and J. Dodſley in Pall-Mall.

other by different Solemnities. I know no ſolid ground for ſuch a ſuppoſition: I mean, the diſtinguiſhing *each* day by ſome different Ceremony. This however the Author acknowledges to be the Baſis of *his Explanation*; and ſeems to have thought it a very lucky hit of the Biſhop of Meaux, when he made this Obſervation.

The very learned and ingenious Dr. *Lowth* has adopted Boſſuet's Scheme, and others, without doubt, among the Learned; but this Prejudice in its favour has not been Univerſal. The curious *Michaelis*, a Profeſſor in his Majeſty's Univerſity of Gottingen, who drew up the Inſtructions for the Daniſh Academicians, by which they were to guide their Enquiries in a late Eaſtern Tour, was extremely diſſatisfied with

this notion, as appears by this book itſelf, at the cloſe of the Annotations on this Sacred Song. But at the ſame time *Michaelis* ſeems to me to have carried things much too far, when he ſuppoſed it was not a Nuptial Song; and that the ground on which it was put among the other inſpired writings, *was merely to teach God's Approbation of Marriage*: a point which the Jews did not want to have eſtabliſhed among them in the days of Solomon; and which was ſupported by *much clearer* proofs derived from other ſacred books of theirs.

Uneaſy upon this in my ſituation, I examined this part of Holy-Writ with much greater Attention than I had ever done before; and endeavoured to try, how far the *method I had before made uſe of*, in illuſtrating

other parts of Scripture, (which the *Public* ſeemed to countenance by a very favourable reception of that Attempt, notwithſtanding the very diſadvantageous manner in which that book was printed,) might be ſucceſsfully applied to this celebrated Poem.

I ſet myſelf then to *recollect* what I had read in thoſe Authors I had before peruſed, (of whom I have given a large account in the preface to that volume,) which might throw light on this ancient Song. I examined alſo ſome *other* books on this occaſion, which I imagined might be of ſervice. I read *Haſſelquiſt*'s Travels, in particular, printed in 1766. I read alſo the account that *Buſbequius*, an *Imperial Ambaſſador*, has given us of his Journey into the Eaſt about 200 years ago, printed

printed at Oxford in 1660. With theſe I joined the ſprightly and inſtructive Letters of an *Engliſh Ambaſſadreſs* into the ſame countries, which are of a much later date: my Reader will be ſenſible I mean *Lady Mary Wortley Montague*, who reſided there in the beginning of the reign of George I, though her Letters were not publiſhed till very lately.[b] I have run over alſo, upon the recommendation of this Lady, the *Arabian Nights Entertainments*, tranſlated from the Arabian MSS by Monſieur Galland, of the Royal Academy, and out of the French into Engliſh, in twelve volumes. A work which however *romantic* it may be, we are aſſured by this very ſenſible Lady, was really written by

[b] The Edition I made uſe of, which was the third, was printed in 1763.

an *Eaſtern Author*, who has given (excepting the Enchantments,) a true repreſentation of their manners there. They muſt however be read, I have obſerved, with ſome caution, and it requires a little ſkill in theſe matters to judge what may be depended on, ſince either Monſieur Galland, or his Engliſh Tranſlator, has taken the liberty ſometimes to expreſs a general thought by European Uſages, inſtead of giving us a literal, and *more exact* tranſlation. So, I remember, he gives an account ſomewhere, of perſons getting off by walking over the *Leads* of the adjoining houſe; and of doing perſons honour by placing them *on the right-hand*: theſe I dare ſay are variations from the Manuſcripts, it being well known, that the flat tops of the houſes in the Eaſt are made

made of a ſtrong *Mortar or Plaiſter*, not covered with Lead; and that the *left-hand* is the place of honour among thoſe nations. As theſe *Arabian Tales* give an account of ſome Royal Marriages, as well as of other things, I hoped they might be uſeful in explaining the Song of Solomon, nor have I always been diſappointed. As however they are, we may believe, almoſt entirely a work of Imagination, I have been very ſparing in my citations from theſe volumes.

I have depended much more on an Eaſtern Song, compoſed by *Ibrahim*, the great Favourite of Sultan Achmet III, addreſſed to the Sultana, his eldeſt daughter, who was Ibrahim's contracted Wife, and carried to his houſe, but whom not-

[c] Shaw, p. 210.

with-

withſtanding he was not ſuffered to viſit at the time the Song was written, except before Witneſſes. This piece of modern Eaſtern Poetry Lady Montague has given us at length, in one of her Letters, telling her Correſpondent ſhe did not doubt her being of her mind, as to its wonderfully reſembling *the Song of Solomon*. Her Ladyſhip's account of it is by no means a miſrepreſentation. This Song, and the xlvth Pſalm, (an *ancient Jewiſh Nuptial Song,*) have furniſhed me with moſt of thoſe Obſervations I have made, which form the ſecond part of this work; as the Remarks of the firſt part, concerning the general Plan of explaining this part of the Scripture, are often derived from theſe Letters of Lady Montague.

The

The xlvth Pſalm is, or ought to be, in the hands of every body; but as that of Ibrahim may not, very poſſibly, be at hand, when my Reader is peruſing theſe papers, and it is requiſite he ſhould have it before him, I will here ſet it down.

STANZA I.

1. The Nightingale now wanders in the Vines;
   Her Paſſion is to ſeek Roſes.
2. I went down to admire the Beauty of the Vines;
   The Sweetneſs of your Charms hath raviſh'd my Soul.
3. Your Eyes are black and lovely,
   But wild and diſdainful as thoſe of a Stag.

STANZA II.

1. The wiſhed Poſſeſſion is delayed from day to day,

The

The cruel Sultan ACHMET will
not permit me
To ſee thoſe Cheeks more Ver-
million than Roſes.

2. I dare not ſnatch one of your
Kiſſes,
The Sweetneſs of your Charms
hath raviſh'd my Soul.

3. Your Eyes are black and lovely,
But wild and diſdainful as thoſe
of a Stag.

STANZA III.

1. The wretched Ibrahim ſighs in
theſe Verſes,
One dart from your Eyes has
pierced through my Heart.

2. Ah! when will the hour of Poſ-
ſeſſion arrive?
Muſt I yet wait a long time?
The Sweetneſs of your Charms
hath raviſh'd my Soul.

3. Ah!

3. Ah! Sultana! ſtag-eyed .... an
Angel amongſt Angels!
I deſire, ... *and* my deſire re-
mains unſatisfied.
Canſt thou take delight to prey
upon my Heart?

STANZA IV.

1. My Cries pierce the Heavens!
My Eyes are without Sleep!
Turn to me, SULTANA, ... let
me gaze on thy Beauty.
2. Adieu ... I go down to the Grave.
If thou calleſt me .... I return.
My Heart is .... hot as ſulphur;
.... ſigh and it will flame.
3. Crown of my Life, fair Light of
my Eyes!
My SULTANA! my Princeſs!
I rub my face againſt the Earth;
.... I am drowned in ſcalding
Tears .... I rave!

Haſt

Haſt thou no Compaſſion? wilt thou not turn to look upon me?

This is ſo good a Comment on many paſſages of this Song concerning Solomon, that I could wiſh her Ladyſhip had alſo given us the *Epithalamium* which ſhe heard ſung at a Bagnio of Conſtantinople, when a Turkiſh Bride was received there[4]; or any other Compoſitions of that kind that are celebrated among them. In like manner, I cannot help wiſhing D'Herbelot had given us ſome remarkable royal Epithalamiums he has mentioned: but they are not given us by him in his Bibliotheque; nor can they, perhaps, be *eaſily* found in the Eaſt.

The other Obſervations in this ſecond part are very few: they are

[4] Vol. III. p. 30—32.

derived

derived from a very celebrated Greek Poem of this kind, often quoted by Commentators on this Book, and therefore were not wholly to be omitted, though they are of no great conſequence.

In this ſecond part I have had occaſion to refer to a Drawing in *Mandelſlo*, in order to illuſtrate the Deſcription the Sacred Poet gives us of the Chariot of King Solomon, in which his Bride made her entry into Jeruſalem. As this Writer is in few hands, and many of my Readers may not have an immediate opportunity of viewing that Drawing, repreſenting an Eaſt-Indian Vehicle, which ſeems to me very much to reſemble that prepared by Solomon, it has been thought that a copy of that plate in *Mandelſlo* might be agreeably placed on the Title-Page of this Work, as it may ſerve, at

once, for an embelliſhment to that, and an illuſtration of what my Readers will meet with in the 126th and 127th pages of theſe papers. Such a Plate therefore has been engraven, and I hope will be acceptable. The *Chair* in which *Aiſchah*, a great Princeſs among the Arabians, rode, when ſhe led ſome troops againſt one of the Khalifes, which we are told was placed on the *back of a Camel*, ſurrounded with troops, was, I imagine, very much like this; but D'Herbelot gives us no *Drawing*, nor any *very particular Deſcription* of it; he only informs us [P. 90.] that it was a Vehicle for which the Arabs have a particular Name, and that it was made ſomething like a Cage.

As notwithſtanding all the Remarks of the firſt part, and all the Obſervations of the ſecond, many

paſſages

paſſages of this Song will be found not to have been touched in either of them, I have ventured to propoſe ſome *Queries* on what remain.

By theſe means *a tolerable Sketch* of an Interpretation of this very obſcure book will, I hope, be found here; though nothing like a *perfect Commentary*. The candid Reader will be ſo good as to remember, I only propoſe to exhibit a *Rough Draught*, and *coarſely to draw the Outlines* of an explanation of it.

I beg it may be remembered too, that *many* of theſe things are only propoſed as *Queries*; nor will I be *very poſitive* as to ſeveral others, to which I have given the leſs dubious names of Remarks and Obſervations. That *two* Wives of Solomon, the one *juſt married*, and another whoſe Jealouſy was greatly awakened by that event, are referred to in it, and

indeed introduced as Speakers, which is the *Ground-work* of the whole of what I have offered, and, for aught I know, a thought *perfectly new*, is a point about which I have *very little doubtfulneſs* in my own mind, tho' perhaps I may not be ſo happy as to have the generality of my Readers adopt the Sentiment: I would take the liberty however to recommend it to them, attentively to think of it.

When I ſpeak of my ſketching out the Interpretation of this venerable Song, I would be underſtood to mean as to the *literal ſenſe* of it, the giving of which, the Author of the New Tranſlation very judiciouſly obſerves, is "the firſt duty of an "Expoſitor," without which, "it "is impoſſible to diſcover what "other truths are couched under it," though it has been terribly neglected. I ſhould have been pleaſed to

have

have ſeen, what *Allegorical* ſenſe that Writer would put on this ancient Poem, but it will be difficult, I imagine, to point out any ſenſe of it, of this kind, *more ſimple and eaſy*, and at the ſame time *more important*, than what is hinted at in theſe papers. If the *literal* ſenſe is once aſcertained, the other will follow of courſe; and if that other ſenſe ſhall be found at once ſimple, natural, and important, it will ſerve to eſtabliſh the belief, that the literal explanation here given of it is the true one.

If I am right in my apprehenſions, the *literal ſenſe* is *all* that requires any particular care in the explanation of the *ſeveral* verſes; the *allegorical* being a ſingle thought, and a kind of improvement *of the whole*, and by no means to be purſued with anxiety through *every line* of the Song.

I take

I take little or no notice of the *different Readings of the Hebrew*, which Father Houbigant has propoſed, and the Author of the New Tranſlation frequently refers to. If *Errata* are allowed to be in other parts of our Copies of the Hebrew Bible, they will not be found, undoubtedly, to have been wanting in the tranſcripts of a Poem, whoſe ſenſe has been long conſidered as extremely obſcure, if not inexplicable. The Homilies of *Origen*, tranſlated by *St. Jerome*, evidently ſhew that the preſent Copies conſiderably differ from the old ones, as to the parts to be aſſigned to the different Speakers in this Poem; or that the Ancients in tranſlating it were very incorrect, of which mere Tranſcribers muſt be imagined to have been, at leaſt, *equally* guilty. But Criticiſms of this kind muſt be prema-

premature, till *Dr. Kennicott*'s important work makes its appearance; and at the ſame time it ought not to be forgotten, that however requiſite they may be to a *complete* explanation of this book, they cannot be neceſſary *to the drawing the Outlines* of one.

If my Readers ſhould not be led, by what I have ſaid, to adopt the ſentiments contained in theſe papers, I am willing however to hope, that this way of explaining this obſcure part of Scripture will not appear, to the candid and ingenious, an UNNATURAL Attempt: What can be more likely to lead us into the *literal ſenſe* of an Ancient Nuptial Poem, than the comparing it with ſimilar modern productions of the Eaſt, along with Antique Jewiſh Compoſitions of the ſame kind? eſpecially if we enlarge our Plan, by carefully taking in every

additional

additional account relating to the Marriages of Princes in thoſe countries, mentioned in the Holy Scriptures, as well as modern Travellers? This *general* management however, as well as the *more dubious particulars* contained in theſe ſheets, I chearfully leave to the Judgment of the Public; and would take the liberty to add, that it would give me great pleaſure to receive, through the hands of my Bookſeller, the Remarks any ingenious Gentleman ſhall be ſo good as to communicate, either of a *confirming*, an *enlarging*, or a *correcting* kind.

THE

The OUTLINES of a

NEW COMMENTARY

ON THE

SONG of SOLOMON.

PART I.

Remarks on the NATURE, DESIGN, *and* STRUCTURE, *of this Song in general.*

REMARK I.

THOUGH *the Song of Songs which is Solomon's*, ought not to have been called a *Paſtoral*; ought not to have been called an *Epithalamium*; as has been done by celebrated Writers, Ancient and Modern, yet certainly it *relates to a Royal Marriage*, and celebrates an event of that kind.

It ought not, certainly, to be called a *Paſtoral:* for it evidently deſcribes the Love-Converſations of a *King* [a] with his Bride; and introduces an account of other perſonages of *like Rank*, together with their Attendants. "There are threeſcore *Queens*, "and fourſcore Concubines, and *Virgins* "*without number*," Cant. vi. 8. Is it right now to claſs ſuch a piece of Poetry as this, with thoſe that deſcribe the Love-Adventures of *Shepherds*, and that *merely* becauſe in one verſe, or, it may be, two [b], we find an Alluſion to *their* Employments? And this, when we know that Poetry delights in *tranſlated* and *borrowed* expreſſions? We might almoſt as well call the 80th Pſalm a *Paſtoral*, which begins with theſe words, "Give ear, O *Shepherd* of Iſrael, thou that "leadeſt Joſeph like a *Flock*," though nothing appears in the ſucceeding verſes to ſupport ſuch a Title.

[a] Chap. i. 4. 12, Chap. iii. 9. 11, &c.

[b] "Why ſhould I be as one that turneth aſide by "the *Flocks* of thy Companions? If thou know not, "O thou Faireſt among women, go thy way forth by "the footſteps of the *Flock*, and *feed thy Kids* beſide "the *Shepherds* Tents." i. 7, 8.

If

If its being termed an *Epithalamium* be imagined *leſs improper*, yet I muſt obſerve, that even this word doth not ſeem to be a term that expreſſes the Nature of this Poem with *accuracy*, ſince that word is generally underſtood, I think, to import a number of Verſes, deſigned to be ſung *near a new-married pair laid in bed*, in compliment to them. For if we ſhould ſuppoſe this *Grecian and Roman* Cuſtom was alſo a Jewiſh one, this Song appears not to have been drawn up for any ſuch purpoſe, having none of the Congratulations, &c. which formed poems of this kind, but is, on the contrary, evidently of a much more extenſive Nature, and contains a multitude of particulars which would never have been introduced into ſuch a ſort of Poem.

It inconteſtably, however, *deſcribes a Royal Marriage*, like the 45th Pſalm, and may therefore be denominated, in the Eaſtern Style, a *Song of Loves*, as that is. Were not this allowed, with great Univerſality, the laſt verſe of the 3d chapter would clearly prove it, "Go forth, O ye Daughters of Zion, and behold King Solomon with the Crown wherewith his Mother crown-

ed him in the day of his Eſpouſals, and in the day of the Gladneſs of his Heart: *In the day of his Eſpouſals*, or rather, in the day of his *making Affinity*, of his Marriage, ſince the word Eſpouſals is *at leaſt* an ambiguous word, ſignifying *betrothing*, or *contracting*, a Solemnity *preceding* marriage, as well as marriage itſelf; and indeed is apt to lead the thoughts of *many* Readers, rather to ſuch a preparatory Solemnity, than to that which was deſigned without doubt to be expreſſed by it — that of a perfect marriage: for the Verb from whence it is derived is uſed to expreſs Solomon's Marriage with Pharaoh's Daughter, 1 Kings iii. 1; and another word derived from the ſame Verb is uſed to denote a proper Bridegroom, and even a Son-in-Law that had been married a *conſiderable time*, as we may learn from Judges xix. 5, and 1 Sam. xxii. 14; while a quite different word is uſed for *betrothing*, or a *contracting previous to Marriage*, as appears from Deut. xx. 7, &c.

This ancient piece of Poetry then refers to a *Marriage*, (though it is no *Epithalamium*,) deſcribing at large ſeveral circumſtances which preceded, and others which

followed, theſe Nuptials. No *unuſual* ſubject, we may believe, of Eaſtern Poetry, any more than of that of the Weſt. So the ingenious Editor of the Ruins of Palmyra tells us of the Arabs that eſcorted him thither, that after the buſineſs of the day was over, they were wont to ſit in a circle, while one of the company entertained the reſt with a *Song* or Story, the Subject *Love* or War [c]. The 45th Pſalm, in like manner, inconteſtably ſhows that Songs alſo were made on ſuch Subjects among the ancient Jews, and particularly on the Marriage of their Princes. This Remark is no Novelty, it is not propoſed as ſuch, but as certainly juſt, and requiſite for the introducing what follows with advantage.

REMARK II.

The Nuptial Feaſts among the ancient *Hebrews*, I readily acknowledge, continued *ſeven days*, but I very much queſtion whether they were *all diſtinguiſhed from one another*, as a very agreeable Writer ſuppoſes [d],

[c] P. 34.

[d] See the Introduction to the New Tranſlation of Solomon's Song, p. 16.

by *peculiar Solemnities:* the devoting ſuch a ſpace of time to Feaſting and Pleaſure *in general*, on ſuch occaſions, ſeems rather to have been all that was *then* done, as it is allowed to be all that is now; nevertheleſs I preſume we may venture to conclude, that the *Going out of the Daughters of Zion to meet King Solomon*, refers to the *firſt day* of the Nuptials.

I do not deduce this concluſion from his being deſcribed as then wearing a Marriage-Crown, but from another conſideration. For it cannot now, I imagine, be determined, how long a *Jewiſh Bridegroom* wore the Crown that was put upon his head on the day of his Marriage, whether *all the ſeven* days of the Nuptial Feaſt, or only the *firſt:* perhaps his wearing it at all, would not have been known, had it not been for this paſſage; but this paſſage doth not inform us how long he wore it. If that Crown was made of *Flowers*, or of other *very fading* Vegetables, it would be moſt probable, that it was worn only on the firſt day of the Marriage; but it might be made of more *durable* Materials, as *Maillet* aſſures us they frequently are now in the Levant. For in

deſcribing

deſcribing the Ceremonies that are obſerved on theſe occaſions, at this time, by thoſe of the Greek Church that live in Ægypt, he tells us that the parties to be married are conducted into the middle of the Church, "oppoſite to a Reading-Deſk, upon which "the book of the Goſpels is placed, and "upon the book two *Crowns*, which are "made of ſuch materials as people chooſe, "of *Flowers*, of *Cloth*, or of *Tinſel*. There "he continues [e] his Benedictions and Prayers, into which he introduces all the Patriarchs of the Old Teſtament. He after "that places theſe *Crowns*, the one on the "head of the Bridegroom, the other on "that of the Bride, and covers them both "with a Veil." He then goes on to deſcribe the other Ceremonies of their Form of Matrimony, 'till at the concluſion he ſays, "Laſtly, he *takes off their Crowns*, and "after ſome other Prayers diſmiſſes them [f].

It appears from an Apocryphal Writer, that the Ancient Jews wore Garlands of Flowers on their heads in times of Feſtivity

[e] Which were begun when they came to the Entrance into the Church.

[f] Deſcription de l' Egypte, Let. x. p. 85.

and Joy, " Let us fill ourſelves with coſtly " Wine and Ointments: and let no *Flower* " *of the Spring* paſs by us. Let us *crown* " ourſelves with *Roſe-Buds* before they be " withered[h];" to which cuſtom alſo a Prophet alludes, when he deſcribes the permanency of the Joy of Iſrael, in their Return to their own Country, by ſaying, they ſhall come to Zion with *Everlaſting Joy on their heads*[i], tacitly oppoſing their Joy to that of the voluptuous Sinners of Iſrael, which was as fading as the Flowers they wore on their heads: but then, it is to be acknowledged, *Crowns of Gold* too were uſed by the Ancient Iſraelites, Pſal. xxi. 3, Zech. vi. 11, ſo that no concluſion can be drawn from the fading nature of the Nuptial Crown, that this going out to meet him with it on his head, was on the firſt day of the Marriage, ſince though it might be a Crown of Flowers, it may *as well* be ſuppoſed to have been made of more durable Materials, as the Ægyptian Greeks uſe Crowns of both kinds in the Solemnization of Matrimony among them now, and the Jews of Antiquity made uſe of Crowns

[h] Wiſdom, ii. 7, 8. [i] Iſa. xxxv. 10, Chap. li. 11.

of gold as well as of Flowers, on other occaſions of Joy.

Nor can this concluſion be drawn from the *early laying aſide* of theſe Nuptial Crowns in Ægypt, which it ſhould ſeem, from Maillet's account, are *left* in the Church where the Marriage is celebrated, and not put on 'till their Arrival there, becauſe as the Cuſtoms of different Nations and Ages *may* vary, ſo, it is evident, there was a difference in this reſpect, the *Jewiſh Bridegroom* being ſuppoſed to wear the Nuptial Crown *when he ſhould be met by the Virgins*, whereas the Greek Bridegrooms in Ægypt, it ſhould ſeem, neither wear it in their Proceſſion to, or from, the Church, if Maillet's account be accurate and full: if there was this difference, there might be greater, and, in particular, there might be a difference as to the *time* of wearing theſe Crowns.

But though this Concluſion, that this part of the Song refers to the *firſt day* of the Marriage, ought not to be drawn from the circumſtance of *his wearing* the Nuptial Crown, the *Going out of the Virgins to meet the Bridegroom* ſeems, to me, determinately to point out the *firſt day* of theſe Marriage-

Solemnities;

Solemnities; it being apparent, that our Lord makes the *Proceſſion of Virgins to meet a Bridegroom*, in the 25th of Matthew, to be what immediately went before the beginning of the Marriage-Feaſt, "Then "ſhall the Kingdom of Heaven be likened "to ten *Virgins*, which took their Lamps, "and went forth *to meet the Bridegroom* — "And at Midnight there was a Cry made, "behold the *Bridegroom* cometh, go ye out "to meet *him* — And while they" (the Virgins whoſe Oyl was all ſpent) "went "to buy, the Bridegroom came, and they "that were ready, *went in with him to the* "*Marriage*, and the Door was ſhut." The going in with him to the Marriage, certainly means going in with him to the Marriage-Feaſt, the deſign of the Parable requiring us to underſtand it after this manner; as we find the making a Marriage elſewhere means making a Marriage-Feaſt, and the coming to a Marriage coming to ſuch an Entertainment; "The Kingdom "of Heaven is like unto a certain King, "which made a *Marriage* for his Son—— "tell them that are bidden, behold, I have "prepared *my Dinner*, my Oxen and

"my

" my Fatlings are killed, and all things " are ready: *come unto the Marriage,*" Matth. xxii. 2. 4. Now if our Lord repreſents the *Proceſſion of Virgins*, as what *immediately preceded the Marriage-Feaſt*; there can be no imaginable reaſon aſſigned, why we ſhould ſuppoſe it was otherwiſe introduced into this ancient Poem.

Agreeably to this notion a Feaſt is ſuppoſed to follow the Proceſſion in this Song: " *Eat*, O Friends, *drink*, yea drink *abun-* " *dantly*, O Beloved, Chap. v. 1.

REMARK III.

The *Beginning* of this Feaſt, and much more the *preceding Proceſſion of the Virgins*, muſt be ſuppoſed to have been *prior to the Conſummation* of the Marriage, if we regulate our explanation of this ancient Poem by modern Eaſtern Uſages in theſe caſes: which agree perfectly well with theſe Repreſentations of Antiquity.

D'Arvieux, in his account [k] of the Marriages of the Arabs, tells us, *that the Bridegroom and Bride being* brought in ceremony

[k] Voy. dans la Pal. Chap. xviii.

to

to the place of Marriage, the Men and Women ſit down to Table in different huts, where the Marriage-Feaſt is celebrated; *that in the Evening, the Bride is thrice preſented to the Bridegroom; that the third time he carries her into the Tent where the Marriage* is to be conſummated; *and that after the Conſummation the Bridegroom returns to the Relations and Friends, (whom he had left feaſting together,) with ſuch a proof* of the Virginity of his Bride, *as Moſes ſuppoſeth the Jews were wont to preſerve with care, that in caſe the Honour of their Daughters ſhould afterwards be aſperſed, they might be freed from the Reproach, which being ſhewn, the Bridegroom is complimented afreſh, and paſſes the reſt of the Night with them* in rejoicing. *The Lady withdraws in like manner, to the Women, who conduct her early in the morning to the Bagnio, as they had done the day before. The Feaſt continues all the reſt of that day, and then every one retires home, and the new-married People begin to aſſume the common way of living.*

As the Uſages of the Arabs have been the leaſt altered, of any of the Eaſtern Nations, ſo this account, of the Ceremonies

of

of Marriage among them, is the moſt diſtinct, I think, of any I have met with. If now we apply D'Arvieux's relation of an Arab Marriage to this account of the Marriage of Solomon, celebrated in this book, the words of the Bridegroom, "Eat, O Friends, drink, yea drink *abundantly*, O Beloved," muſt be underſtood of what was ſaid upon the Return of the Bridegroom to his Friends after the Conſummation of the Marriage, when there was a Renewal of the Joy. And this Remark ſerves, at the ſame time, to confirm the ſuppoſition of the Author of the New Tranſlation[l], that the 12th verſe of the 4th chapter contains a Declaration made by the Bridegroom, of his finding his Bride *pure* and *inviolate*: expreſſed indeed with great Delicacy, but ſo as to be perfectly underſtood, uſing Eaſtern Metaphors ſtrongly expreſſive, and, it ſhould ſeem, appropriated to Nuptial Ideas. This he endeavours to eſtabliſh in his Notes afterwards[m], by quoting this Petition from a Prayer, which the modern Bridegrooms among the Jews put up before Conſummation, "Suffer not a Stranger to enter into

[l] Introduction, p. 28, 29.

[m] P. 75.

"the

" the SEALED FOUNTAIN, that the Ser-
" vant of our Loves *(the Bride)* may keep
" the Seed of Holineſs and Purity, and may
" not be barren."

D'Arvieux only ſpeaks of the Gratulation and Joy of the Bridegroom among his Friends, the Jewiſh Poet, on the contrary, expreſſes the Tranſport of the Bridegroom's Affection to his Bride, when alone with her, upon his finding her pure and inviolate, and then *afterwards* his Joy among his Friends. This is a moſt eaſy, and, I perſuade myſelf, thoſe who have read D'Arvieux's account of the Arab Marriages will think, a moſt natural interpretation of this Paragraph [n].

[n] The Declaration of the Bridegroom to his Friends, doth not begin, if our preſent Copies be right, with the Chapter, but with thoſe words, " I have gathered " my Myrrh with my Spice," &c; a very ſmall alteration however, ſomewhat ſimilar to that propoſed by the Author of the New Tranſlation in p. 66 of his Notes, the ſuppoſing לגני was originally לגנת, the latter part of the Thau being ſuppoſed to be eraſed by time, would make the Chapter begin with the Bridegroom's Addreſs to his Friends, " I have gone into the Garden of my Siſter, my Spouſe, &c. But though this, if ſupported by ancient Manuſcripts, might be thought to be the preferable Reading, it is by no means a *neceſſary* Alteration.

The

The *Remoteneſs* of the Images that are made uſe of, to expreſs the Conſummation of the Marriage, will, to thoſe that know the Eaſtern Taſte, be no reaſon why they ſhould reject this interpretation. For however *homely* ſome of their Expreſſions may ſeem to us, and however *offenſive* that Teſtimony of the Innocence of their Virgins may be to the people of the Weſt, which the Arabs always require, and Moſes ſuppoſed in his laws, yet it is certain they are, in ſome caſes, more *nice* and *delicate* than we pretend to be, ſo as to admit very diſtant and figurative expreſſions, even in the *Adminiſtration of Juſtice*, in things of this nature, where our laws require witneſſes to ſpeak out, and admit not of remote and emblematical terms. There is a remarkable Inſtance of this in D'Herbelot, in the account he gives of the Khaliſe Omar's Examination into a charge of Adultery, brought againſt a Governor of the city Baſſorah, which thoſe that are ſo diſpoſed may read in that Author °, where they will find the expreſſion full as diſtant as what is uſed here by a *Poet*, to expreſs a King's

° Bib. Orient. dans l'Art. Omar Ben Al Khetab.

having found his Bride a perfect Virgin. If in their law-proceedings they uſe very figurative terms, certainly ſuch a Writer as the Author of this Jewiſh Poem, may be imagined to have uſed the moſt remote expreſſions that were capable of being underſtood. D'Herbelot has given us another [p] Story, which comes nearer the caſe we are now conſidering, being the Complaint a perſon of *Royal* dignity made, on account of an injury of this kind: Cabihah, the Mother of the Khalife Motaz, he tells us, complained of Saleh, the Son of Vaſſif, General of the Turkiſh troops of her Son Motaz, *that he had* rent her Veil, *had killed her Son, had driven her out of her Country, and at length left her for the ſake of a common Proſtitute*: of theſe the firſt clauſe of complaint, *he has rent my Veil*, ſignifies, he aſſures us, that Saleh had *diſhonoured* her.

The Interpretation then, I apprehend, of the Author of the New Tranſlation of Solomon's Song is juſt, and ought to be admitted. Only I would propoſe to conſideration, whether it is not more natural, to underſtand what is ſaid in the 4th chap-

[p] P. 644.

ter

ter, of what paſt *in privacy* betwixt the Bridegroom and his Bride, antecedently to the public declaration of her Virtue in the Ears of his Friends, who are mentioned in the beginning of the vth, than to ſuppoſe, as I think he does [1], that thoſe words, "A "Garden incloſed is my Siſter, my Spouſe, "&c." were addreſſed *to them*.

REMARK IV.

Trifling as the two laſt Remarks may appear to ſome of my Readers, they are however, I apprehend, of great conſequence to the due explanation of this piece of ancient Eaſtern Poetry. For if they be juſt, or if only it be allowed, which ſeems to be inconteſtable, that the *Proceſſion of the Virgins* to meet king Solomon, muſt be ſuppoſed to have been *prior* to the Beginning of the Nuptial Feaſt, and to the *Conſummation of the Marriage*, it ſtrongly follows, that the Lady who ſpeaks in the 1ſt verſe of the iiid chapter, *could never be the Bride, whoſe Marriage with Solomon is here celebrated, but which is not ſuppoſed to have*

[1] Commentary, p. 28.

been then conſummated; on the contrary, *it muſt have been ſome Wife that Prince had before married*, as he had done ſeveral before the Subject of this Song happened, as we learn from chap. vi. ver. 8.

For what are the words of that Lady? They are, "By Night, *on my Bed*, I ſought "*him* whom my Soul loveth: *I ſought him*, "but I found him not;" Are not theſe apparently the words of one to whoſe Bed Solomon was no Stranger? Of one with whom he is ſuppoſed to have cohabited? No *reaſonable* doubt can, I think, be made of this; and if this be admitted, the Perſon that ſpeaks here muſt be a different Perſon from her whoſe Nuptials *were then* ſolemnizing, and *are here* celebrated.

It is aſtoniſhing that none of the Commentators ſhould have remarked this, yet ſurprizing as it is, for any thing I know, the Obſervation never was before made.

Nor is there any imaginable way, that I know of, of eluding this Remark, but by ſuppoſing, that the Lady whoſe Nuptials are here celebrated, had been a Concubine before of Solomon, but was now to be married in a more ſolemn manner, and admit-

ted into the higher Order of Wives, and that they are Nuptials of this ſort which are here celebrated.

I allow that Solomon had two ſorts of Wives: chap. vi. 8. inconteſtably proves it ——" There are threeſcore *Queens*, and " fourſcore *Concubines*." I allow too that ſuch a Tranſition is not *totally* unknown in the Eaſt, for Buſbequius telleth us that ſuch a thing was tranſacted in the court of Suleiman the Turkiſh Emperor [r], to whom he was ſent Ambaſſador, by Ferdinand, (the Brother of Charles V.) then King of the Romans. Roxolana, a Slave and a Concubine of this Eaſtern Prince, of whom he was alſo extremely fond, bore him, it ſeems, a Son, and being by that means *made free*, according to their laws, ſhe refuſed to cohabit with him any more, unleſs he would raiſe her from the *State of a Concubine*, to that of the *moſt dignified kind of Wives*. Suleiman, he tells us, did ſo, appointing her a Dowry, which is preciſely, he ſays, the thing by which Wives of the more ho-

[r] Commonly called Solyman the Magnificent.

nourable kind are diſtinguiſhed, from thoſe who are called Concubines [a].

But when I have allowed theſe two things, and in conſequence of them, that the marriage here celebrated might *poſſibly* be of this kind, I ſhall allow all that ought to be allowed: it might *poſſibly* be of this kind, but it is *improbable* that it was, *to the laſt degree improbable*. For to ſay nothing of its being abſolutely inconſiſtent with the ſuppoſition of the Author of the New Tranſlation, that thoſe expreſſions, "a Garden "incloſed is my Siſter, my Spouſe, &c," are equivalent to a Declaration of the *Virginity* of the Bride, which yet is extremely probable: I would obſerve, in the firſt place, that ſuch an Event as Buſbequius ſpeaks of, doth not appear by any means to be common; and may naturally be ſuppoſed to be productive of great Events, as it was in the caſe of Roxolana, of which however nothing appears in the hiſtory of Solomon, nothing at all. Secondly, ſo far as we can trace Oriental Cuſtoms, there would have been in ſuch a caſe as that of Roxalana, no *Proceſſion of Virgins* to meet the Bride-

[a] P. 29. and p. 121.

groom:

groom: Buſbequius expreſſly affirms [t], that a Wife is diſtinguiſhed from a Concubine, in Turky, *merely* by a Dowry; which ſeems alſo to have been the diſtinction among the Jews [u]; but if this was *All*, there was no *Proceſſion of Virgins*. Thirdly, the Words of the perſon, whoever it be ſuppoſed to be, who calls upon the Virgins of the royal city, to go forth to meet king Solomon, (if we ſhould againſt all appearances allow there were ſuch Proceſſions in caſes of this nature,) by no means agree with this ſuppoſition, "Go forth——and behold King "Solomon, with the Crown wherewith his "Mother crowned him in the day of his "Eſpouſals, and in the day of the *Glad-"neſs of* HIS *Heart*:" the day that made an Alteration in the *Quality* of Roxolana, might with great juſtneſs be called the day of the Gladneſs of *her* Heart, but few Authors, I ſuppoſe, would have called it the day of the Gladneſs of Suleiman's

[t] Uxor juſta à Concubina ſola Dote dignoſcitur. Servarum nulla Dos eſt. Dote dicta veluti Matres-familias in reliquas mulieres totamque Mariti Domum Imperium habent, p. 121.

[u] See the Notes to the New Tranſlation, p. 82, 83.

Heart; he was prevailed upon to gratify a favourite Concubine, but it could be no matter of *great Joy to him*. The ſame may be objected to the words of this ſacred Song, if underſtood of Nuptials of this kind. Laſtly, none of the following Converſations give the leaſt hint of the Gratification of ſuch an Ambitious Requeſt, no *Acknowledgments* on the part of the Spouſe; no making a *Merit* of it on the part of the Bridegroom; on the contrary, every thing expreſſes the Emotions which ariſe from the Sight of a Beauty but lately brought into view. The Nuptials then, which are the Subject of this Poem, were not of a like nature with the appointing Roxolana a Dowry, but a Marriage *entirely new*; from whence it follows, that the Lady that ſpeaks in the beginning of the iiid chapter, was not the *Bride* of Solomon, but a *former Wife* of his.

Nor is it all ſtrange that ſuch an one ſhould be made a Speaker in this Song, ſince the other *Queens* are inconteſtably repreſented as ſpeaking concerning the Bride, in the 9th verſe of the vith chapter.

REMARK

REMARK V.

All agree, that this Book is compoſed of different Speeches of different perſons on this Marriage; but the great *Variety* of Perſonages here introduced has not been, it ſhould ſeem, happily explained. This therefore requires Attention.

In the Introduction to the New Tranſlation of this Song, the Speakers are ſuppoſed to be, 1. *Solomon*; 2. *His Spouſe*; 3. *the Virgins, her Companions*; and that Author thinks, 4. *the Friends of the Bridegroom*[w]. This is no *new* diviſion: *Origen*, one of the *oldeſt* Commentators on this book that are come down to us, has given juſt the ſame account, as we learn from the Preface to four Homilies of his on the Song of Songs, of which a tranſlation is given us among the writings of Jerome, whether done by that father, or by Ruffin, as others contend, it nothing concerns us here to enquire; but if the obſervation I was making in the cloſe of the laſt remark be juſt, ſome additions ought to be made to this catalogue of Speak-

[w] P. 13.

ers, and another Wife of Solomon, of longer ſtanding conſiderably than ſhe whoſe Nuptials are here celebrated, is to be conſidered 5. as a diſtinct Speaker.

It muſt be of the greateſt conſequence, not only to remark this in general, but, in order to enter into the true meaning of this ancient Song, it muſt be neceſſary to point out particularly, which are the words in it that belong to each of theſe two Ladies reſpectively.

Here is a new field opened to the curious. Some of them, perhaps, may be determined without much difficulty; but to do it with that *Univerſality* that is deſirable, and at the ſame time with any thing like *Preciſion*, will require a *great deal of Care*, and the *niceſt Skill*, in a Critic.

It has been often obſerved that the different Speakers, in this book, are not marked out as diſtinctly as in ſome other writings. There are no ſuch deſcriptions of the Perſons that are going to ſpeak, interwoven into the Poem, as we meet with in *Homer*, one of the *oldeſt* of the Greeks; or to make uſe of a more proper illuſtration, when conſidering a ſacred book, as we find in that of

Job,

Job, "After this *Job* opened his mouth, "and curſed his day——Then *Eliphaz the* "*Temanite* anſwered, and ſaid——But *Job* "anſwered——Then anſwered *Bildad the* "*Shuhite*, and ſaid —— &c." There are no *ſeparate* Names, or the *Initial Letters* of the Names here, at leaſt in any of our copies, as we find in *Terence*, to mention a Claſſic referred to on this occaſion by the Author of the New Tranſlation [*], by which the Speakers may be known. We are left to collect the knowledge we want to gain, on this point, to other Conſiderations. This, in ſome caſes, is not difficult. A King is ſpoken of in this piece of poetry: where a verb then is in the *ſingular* number, and at the ſame time *maſculine* in its termination, (for the Hebrew verbs are known by all that are acquainted with that language, in a ſlight degree, to have terminations, in many caſes, that diſtinguiſh a Male from a Female,) we readily ſuppoſe that King is the Speaker; when they are *plural*, and of a *feminine* termination, we ſuppoſe the words belong to a *Company of Virgins*; when *feminine*, but *ſingular*, we ſuppoſe it is the

[*] Introd. p. 12.

Spouſe

Spouſe that ſpeaks. But if there are two different Ladies, that ſpeak *ſingly*, at different times, the termination of the Hebrew verb, &c, cannot determine whether it is the *Spouſe* or a *former Wife* of Solomon that ſpeaks, it may as well be the laſt as the firſt, and it is the ſenſe alone of what is then ſaid, that can enable us to affix *thoſe parts* of the Song to the right Perſon; and as theſe parts may be ſometimes obſcure, and at other times too ſhort to be very determinate, the ſettling all the parts of this Poem, with exactneſs, muſt be very difficult.

If it ſhould be found, that there are two Sets of Virgins introduced into the poem, which very poſſibly may be the caſe, there may be Uncertainty, in like manner, attending thoſe clauſes in which we find *feminine* but *plural* terminations of verbs and pronouns; but the adjuſting of theſe will be, comparatively, of little conſequence: the diſtinguiſhing the words of the *other Wife* of Solomon, from thoſe of the *Bride*, whoſe Nuptials are here ſung, muſt be the Capital Object of Attention.

REMARK

REMARK VI.

It has been commonly ſuppoſed, that this Nuptial Song was occaſioned by Solomon's Marriage with Pharaoh's Daughter. The very ingenious Author of the New Tranſlation of it doth not, however, approve of this conjecture[x]; but the Reaſons againſt it, which he mentions, do not appear to me concluſive.

By the Pages of the New Tranſlation which he refers to, in order to ſhew that the Suppoſition is incompatible with many circumſtances in the Poem, and indeed contrary to the *whole tenor* of it, his Reaſons, if I miſtake not, may be reduced to theſe four—The Suppoſition, in one place, of her being one of the Daughters of Jeruſalem, (chap. iii. 10.) —— The Bride's Mother's having an *Apartment within the Precincts of the Royal Palace*, which is utterly unimaginable, if ſhe was the Daughter of the King of Ægypt — Her Solicitude about the *future Marriage* of a Siſter of hers, for which there could have been no cauſe, had ſhe

[x] Notes, p. 86.

been

been an Ægyptian Princeſs——The *Nature of the Fortune* ſhe brought Solomon.

As to the firſt of theſe, which doth not at all appear in our Verſion, but is inſinuated in the New Tranſlation, which renders that paſſage afer this manner, "The mid-"dle thereof is wrought in 'needle-work' by her, whom he loveth 'beſt' "among "the Daughters of Jeruſalem;" it is ſufficient to obſerve, that the Author of that tranſlation himſelf confeſſes, in the Notes, p. 67, 68, that this, which is the interpretation of *Father Houbigant*, ſeems to be a little *forced*; and that, upon looking back, he is inclined to follow the verſion of Le Clerc, and to render the words, *The middle thereof is wrought 'in needle-work' by the daughters of Jeruſalem 'as a teſtimony of their' love* (or, out of regard). This is not only confeſſing, that the paſſage is *too obſcure*, to be made an Argument againſt the common notion — that they were the Nuptials of Solomon with Pharaoh's Daughter that are here celebrated; but that he himſelf was afterwards inclined *rather* to follow a verſion, which is not, in the leaſt, inconſiſtent with it.

It can never indeed be ſuppoſed, that the *Wife* of a King of Ægypt ſhould dwell in the Palace of Solomon, which is the ſecond Objection. A *Nurſe* may very well be imagined to have attended her into Judæa, as Rebekah's Nurſe went with her Foſter-Child, from Padan-Aram into Canaan; or ſome ancient Ægyptian Lady, of very *high quality*, may very naturally be ſuppoſed to have lived with a Daughter of Pharaoh in the houſe of Solomon; but not a *Wife* of that Prince. Very true! But if it ſhould be found that thoſe paſſages, which ſpeak of a Mother's dwelling within the Precincts of the Palace of Solomon, relate to *another* Wife of his, and not to his Ægyptian *Bride*, the Difficulty vaniſhes. Not to mention here, what may be better obſerved hereafter, that it doth by no means appear, that this Mother-in-law of Solomon did dwell in his Palace.

Nor can the other two reaſons avail any thing, 'till it appears that thoſe parts of the Poem are the words of the *Bride*. This, I ſuppoſe, is not the caſe as to the firſt of them; that paſſage being, I apprehend, to be referred to her that had of a long time been

been the Wife of Solomon. To which I will venture to add, that I very much queſtion, whether its Senſe be rightly given us in the New Tranſlation, which makes the day ſhe ſhould be ſpoken for *the day of Marriage.*

And if it ſhould be acknowledged, that the other paſſage, which mentions the Poſſeſſions brought by Marriage into the hands of Solomon, are the words of the *Bride*, I cannot ſee any thing in them, I confeſs, *incompatible* with the ſuppoſing her to have been a Princeſs of Ægypt.

Nothing there can be ſaid, ſurely! to be inconſiſtent with the *Grandeur* of ſuch an one. For if a *Vineyard*; if the letting it out to Keepers, at the rate of a 1000 pieces of Silver each man; were not unworthy the Majeſty of Solomon, or improper to be mentioned in a piece of poetry written to celebrate his Nuptials, why ſhould the like circumſtances be imagined to be inconſiſtent with the Grandeur of a Daughter of Pharaoh?

Nothing in this matter appears, to me, to be incompatible with the imagining her to have been a *Foreigner*. As the Author

of

of the New Tranſlation has not explained himſelf with Preciſion, we are obliged to gueſs at his thoughts *as to this point*, and poſſibly he might take it for granted, that a *foreign* Lady could bring no poſſeſſions to Solomon, as is here *ſuppoſed*, and as an Heireſs of the Tribe of Judah certainly might, according to the Laws of Moſes [z], it being utterly unimaginable, that any Portion of the Land of Ægypt ſhould be diſmembred from that Crown, to be given, with a *Daughter*, to a Jewiſh King. An Eaſtern Bridegroom rather *purchaſes* his Bride, according to the *unanimous* teſtimony of Travellers, than *receives a Portion with her*; nor would the Weſt admit of ſuch a *diſmembering*, and eſpecially from Princes and States remarkable for Haughtineſs and Pride, which, every one knows, was the character of Ægypt and of her Kings. This it muſt be owned, at firſt ſight, may ſeem to be a preſſing Difficulty; it is however capable of a moſt eaſy and *authentic* Solution: the ſacred Hiſtorian himſelf having happily mentioned a circumſtance, which may be made uſe of effectually to anſwer

[z] Numb. xxvii, and chap. xxxvi.

this

this purpoſe. For he tells us, 1 Kings ix. 16, 17, *that Pharaoh King of Ægypt having gone up, and taken Gezer, he burnt it with fire, having ſlain the Canaanites that dwelt there, and gave it* for a Preſent unto his Daughter, Solomon's Wife; *and Solomon built Gezer*. She then had poſſeſſions, which became, in conſequence of her Marriage, annexed to the Kingdom of Iſrael; ſo that there is no room to conclude from hence, that the Bride was no *foreign* Princeſs, and that ſhe muſt, *for this reaſon*, have been an *Heireſs of the Tribe of Judah*.

Theſe Poſſeſſions the Bride is repreſented in this Song as calling a *Vineyard*. This too is a circumſtance, by no means inconſiſtent, with the ſuppoſing her to be the *Daughter of Pharaoh*, to whom that King gave *Gezer* for a preſent. *Gezer* is ſuppoſed by *Reland*, the *great Writer on the Geography of this Country*, to be the ſame with *Gadara* or *Gazara*, in the neighbourhood of *Joppa* and *Jamnia*[a], which Gazara is repreſented by Joſephus as a place abounding with ſprings of Water[b]. Reland in-

[a] Vide Relandi Palæſt. p. 778, &c.

[b] Antiq. lib. xiii. cap. ix. Edit. Hav.

deed,

deed, who cites this paſſage of Joſephus, in the cloſe of his account of Gadara, expreſſes himſelf as if he had ſome doubt concerning the authenticity of this reading, but as it doth not appear that he had any particular reaſon for ſuch doubt, but only the frequent corruptions that are to be met with in that ancient Author, they ſeem rather, in this caſe, to be the words of *unmeaning* diffidence than any thing elſe. Spanheim, on the contrary, in a note which Havercamp hath given us, on that very occaſion, refers to another paſſage of Joſephus, that, I ſuppoſe, where he gives ſuch an account of the places where Solomon was wont to build, as amply confirms his repreſentation of Gadara's being a well-watered place: for having ſpoken of his rebuilding Gadara, and two other cities near it, he ſays, *He built alſo others,* BESIDES THESE, *in proper ſituations for* Pleaſure *and* Delight, *happy for the ſweet Temperature of the Air and for Summer-Fruits, and refreſhed with* Springs *of Water* [a]. Now every body knows ſuch a place muſt have been extremely proper for delightful Plantations of all ſorts of Trees

[a] Antiq. lib. 8. cap. 6. § 1.

and Flowers, which kind of places, it is certain, are called *Vineyards* in this Song, the term being by no means reſtrained to mere plantations of Vines, in which no other Trees or Shrubs were intermixed. So in chap. i. 14, we read of *the Camphire of the Vineyards of Engedi*; which *Camphire*, Dr. Shaw ſuppoſes, as well as ſome others before him, means the *Hennah*, a beautiful and odoriferous plant of thoſe countries, which requires a *great deal of Water*[b]; but whatever vegetable was intended by it, certainly it was not a *Vine*, and conſequently the word tranſlated Vineyards, doth not ſignify always places where *only* Vines grow, but Orchards, Shrubberies, &c. So we read of *Pomegranates*, in the Vineyards mentioned chap. vii. 12. The calling then the lands of the Spouſe, brought by her marriage to Solomon, a Vineyard, is no valid Objection to the ſuppoſing her the *Daughter of Pharaoh*; the account of the Jewiſh Hiſtorian, on the contrary, perfectly agrees with it.

With Joſephus concur modern Travellers. The *Plain of Ramah*, on the borders of

[b] P. 113, 114.

which,

which, it ſhould ſeem, *Gadara* ſtood, is repreſented by ſeveral of them as extremely *fertile*. Mr. Wood in particular, in his account of the Ruins of Balbec [c], ſpeaks of it in this manner, "Bocat [d] might, by a little "care, be made one of the *richeſt and moſt* "*beautiful* ſpots in Syria: for it is more "fertile than the celebrated Vale of Da"maſcus, and better watered than the "*rich Plains* of Eſdraelon and *Rama*. In "its preſent neglected ſtate it produces "Corn, ſome *good Grapes*, but very little "Wood. Though *Shade* be ſo *eſſential an* "*Article of Oriental Luxury*, yet few Plan"tations of Trees are ſeen in Turky; the "Inhabitants being diſcouraged from la"bours which produce ſuch diſtant and "precarious Enjoyments, in a country "where even the annual fruits of their In"duſtry are uncertain." I cite this paſſage from the curious Editor of thoſe magnificent Ruins, as he at once deſcribes the Plain of Rama, in or near which *Gezer* ſtood; and compares it with the valley in which Balbec ſtands, which, *according to the firm be-*

[c] P. 5.

[d] The Name of the Valley in which Balbec ſtands.

lief of the People of the Eaſt, was one of the Seats of the Pleaſures of Solomon, and might, very poſſibly, be the very place called here [a] *Baal-Hamon*. Some relation to *Baal* is viſibly expreſſed in both Names; and though Baal-Hamon is ſuppoſed, by ſeveral Commentators, to have been in the neighbourhood of Jeruſalem, yet as no mention is made of it by *Reland*, in his Palæſtina, there is reaſon to believe he could find nothing ſatisfactory about it, and that it is, moſt probably, the name of ſome place in Syria, where Baal had been worſhipped, and which had lately come into the poſſeſſion of Solomon, and been added to his Territories. Some acquiſitions Solomon certainly made in that country: the Cities that he gave to Hiram, and which, when that Prince rejected them, he built, and cauſed the children of Iſrael to dwell there, 2 Chron. viii. 2, moſt probably were of that kind. Their being in Ruins, when he preſented them, ſhews that they were acquired by *force*; his cauſing the Children of Iſrael to dwell there, that they were no part of their *old poſſeſſions*; and their being

[a] Cant. viii. 11.

given

given to the King of Tyre, that they were in the neighbourhood of that city, at leaſt not very far diſtant from it, and conſequently in Syria. To this the divine hiſtorian adds, that Solomon went to Hamath-Zobah, and prevailed againſt it, ver. 3; and that he built Tadmor in the Wilderneſs, which was unqueſtionably out of the ancient limits of the land of Iſrael; and that he built ſeveral Cities in Hamath, ver. 4; Though then Solomon was, upon the whole, a *peaceful* Prince, yet ſome Acquiſitions he made in Syria, and that by War; if now *Baal-Hamon* was ſuch a place, the Daughter of Pharaoh might very naturally ſet *Gezer* in *contraſt* with it, and the *noble Gardens* of the one, againſt thoſe of the other. Nor can a more natural interpretation, I imagine, be given of this paſſage.

REMARK VII.

So far then are theſe Reaſons, aſſigned by this Writer, for proving that the *Spouſe could not be the Daughter of Pharaoh*, from being ſatisfactory and concluſive, that the Examination of the laſt of them rather pre-

judices us in favour of that ſuppoſition; to which other conſiderations may be added, that make it very probable, and ſtrongly incline the mind to believe, that that *old* ſentiment is juſt.

What other ſenſe can, with *equal* probability, be put on the bringing up the Bride *from the Wilderneſs*, which this Song mentions? "Who is this that cometh out "of the Wilderneſs like Pillars of Smoke, "perfumed with Myrrh and Frankincenſe, "&c?" chap. iii. 6. "Who is this that "cometh up from the Wilderneſs, leaning "upon *her* Beloved?" chap. viii. 5. The Author of the 1ſt book of Maccabees, deſcribing a great *Arab* Wedding, telleth us, *That Jonathan and Simon his Brother*, (two Jewiſh Commanders of the Maccabee Family,) *having heard that the Children of Jambri*, (an *Arab* Clan, according to Joſephus,) *made a great Marriage, and were bringing the Bride from Nadabatha with a great Train, ſhe being the Daughter of one of their great Princes, they went up, and hid themſelves under the covert of a Mountain, from whence they ſaw the Bride carried along with much ado, and the Bridegroom coming forth to meet*

them,

them, with his Friends and Brethren, together with Drums and Inſtruments of Muſic, and many Weapons, *upon which, riſing up from the Ambuſh which they had laid againſt them, they made a dreadful Slaughter among them, forcing the reſt to fly into the Mountain, and ſo turned the Marriage into Mourning, and the noiſe of their Melody into Lamentation*[f]. This is, without doubt, a lively Repreſentation of the Meeting of Solomon and his Bride, *dropping* the Terror and the Slaughter, and *heightening* the Solemnity and the Joy: for *Arab* Cuſtoms and *Jewiſh* Managements may reaſonably be ſuppoſed greatly to reſemble each other — The Bride and the Bridegroom, living in diſtant cities, *meet one another* in the way between——Both Stories mention the *Weapons* of the Attendants—— That of Solomon the *burning Perfumes*, which *probably* were uſed in the *Arab* Solemnity; that of the Apocryphal Writer; the *Inſtruments of Muſic*, which doubtleſs attended the Iſraelitiſh Monarch, though they are not mentioned. Now as the *two places* from which Solomon and his Bride ſet out, are indirectly mentioned in this

[f] 1 Mac. ix. 37—41.

Song of Songs, namely *Jeruſalem* and a place in, or beyond, the Wilderneſs, we may, with great probability, determine whence they came: for what Wilderneſs could be meant, but that betwixt Judæa and Ægypt? Had it been any of thoſe ſmaller Wilderneſſes, which are known to have abounded in Judæa, we may believe its proper name would have been mentioned —— *Who is this that cometh up from the Wilderneſs of Ziph?* or *from the Wilderneſs of Maon?* but as it is only called the Wilderneſs in general, that which by way of eminence was wont to be called THE WILDERNESS muſt, ſurely! be meant; now that we know was the wilderneſs that laid between Judæa and Ægypt. "Every place," ſays Moſes, "whereon the Soles of your Feet ſhall "tread, ſhall be yours; from the Wil-"derneſs and Lebanon, from the River, "the River Euphrates, even unto the ut-"termoſt Sea, ſhall your Coaſt be." Deut. xi. 24. And as it is well known there were few or no inhabited places in this Wilderneſs, a Bride that *came up from the Wilderneſs* is to be underſtood to have been Ægyptian.

If the *coming up from the Wilderneſs* ſtrongly marks out her being an *Ægyptian*, Solomon's *going to meet her* ſufficiently ſignifies ſhe was a *Princeſs*. The *Arab Bride*, who was met by her Bridegroom, is expreſly ſaid, by the Apocryphal hiſtorian, to have been the daughter of one of the *chief Princes* among them; and ſhe, certainly, whom Solomon went to meet, muſt have been a Lady of *very high quality*, others were brought to the great Eaſtern Princes: ſo the Virgins that were deſigned for the Bed of *Ahaſuerus*, were *gathered together* to Shuſhan the Palace, not *met* by that great Prince, Eſth. ii. 8. And in the ſame manner, there is reaſon to believe, moſt of thoſe that were married to Solomon, at leaſt after his being placed on the Throne of his Father, were introduced into his Palace: if *her coming up then from the Wilderneſs*, marks out her being an *Ægyptian*; Solomon's *going to meet her*, may juſtly induce us to believe ſhe was a Princeſs of that Country.

The mention that is made, at the cloſe of this Song, of the Poſſeſſions ſhe brought to Solomon by her marriage, is not only no proof

proof to the contrary, as the very ſenſible Author of the New Tranſlation unhappily ſuppoſes, which I have already endeavoured to ſhew, but in reality gives very great *additional Strength* to this Suppoſition. A *Foreign Princeſs*, in general, would have brought no lands to Solomon, rich Preſents of Jewels and of Gold, or other precious Moveables, would have been all her Portion; but in the caſe of the Daughter of Pharaoh, we know from the moſt authentic hiſtory, there was an exception, *Gezer* was preſented to her. Again, an Heireſs of the Tribe of Judah, might have brought Solomon an ample eſtate, a large *Vineyard*, in particular, it is moſt certain; and the eſtate of a *Private* perſon might have appeared to a *wayward and perverſe-tempered* Prince, or Princeſs, a thing of very great conſequence, *Naboth's Vineyard* did ſo to Ahab: but would the Lady that a *wiſe King* choſe out of his Subjects, for his Bride, have ventured to compare it with the *Royal* Poſſeſſions of the moſt magnificent Prince that Iſrael ever knew, as is evidently done here? Or if *ſuch an one* had been ſo weak, and *exceſſively indiſcreet*, would the Writer of a Song *deſigned*

ſigned to do honour to theſe Nuptials have introduced it there? Whereas if we ſuppoſe the well-watered and rich territory of *Gezer* was intended, the Princeſs of Ægypt might well compare that tract of land with ſome other *foreign* Acquiſition of Solomon's, and the Poet might ſee cauſe to mention it, as will appear more clearly by and by. At preſent it will be ſufficient to remark, that *Strabo* ſeems to mention it as a great object of Attention to the Jews, in a paſſage *Reland* has cited in his account of this town [g]; and *Joſephus* repreſents the *Jews* as particularly ſpecifying the loſs of Joppa and its Ports, and of *Gazara and its Springs*, among more general complaints of the Miſchiefs Antiochus had done them, as in like manner he deſcribes the *Romans*, as being extremely careful to have *thoſe places* reſtored them [h]. *Gezer* then was a place *of great conſequence to the Jewiſh Nation*, and as ſuch might be mentioned by the Daughter of Pharaoh *with great propriety*; and be introduced by a

[g] Palæſt. p. 779.

[h] Vide Romanorum Senatuſconſultum pro Judæis apud Joſeph. Antiq. lib. xiii. cap. ix. § ii. Edit. Hav.

Jewiſh Prophet, with the ſame juſtneſs, into this Song.

REMARK VIII.

However magnificently the Marriage of Pharaoh's Daughter with Solomon might be ſolemnized, and with what Joy ſoever it might be celebrated, it is extremely probable, that it muſt have occaſioned a good deal of Jealouſy and Uneaſineſs in the Court of that Prince; and very poſſibly this conſideration may be of moment for the Explanation of this Song. Learned men indeed have never, that I know of, taken notice of this, but the *extreme probability* of this Suppoſition muſt be very apparent, to thoſe that attend to the Cuſtoms of the Eaſt.

As this will require ſome detail, and the number of particulars involved in this Remark is conſiderable, I will ſet them down with great Diſtinctneſs, that a Stranger to theſe things may more eaſily make himſelf Maſter of what I have in view.

I. It was, it ſhould ſeem, the cuſtom *anciently* in the Eaſt, as it is certain it is among

among the Turkiſh Princes now, to have ONE among their many Wives *Superior to all the reſt in Dignity*.

Thoſe that are called *Queens* in this Song, appear to have been of an *higher quality* than thoſe denominated *Concubines*, being ſuch, it ſhould ſeem, as were married with greater Solemnity, having had a Dowry aſſigned them, which the others had not; but this is by no means to be imagined to be the *only* Diſtinction among thoſe great Ladies. Lady M. W. Montague expreſly tells us [1], that ſhe learnt from the *Sultana Haſiten*, Favourite of the late Emperor *Muſtapha*, to whom ſhe made a viſit, and from whom ſhe endeavoured to learn all ſhe could, relating to the Seraglio, that the firſt thoſe Princes "made choice of, was always after the "*firſt in Rank*, and not the Mother of the "Eldeſt Son, as other Writers would make "us believe." There is ONE then ſuperior in Rank to the Reſt, which is ſo viſible, we find, that writers in common ſuppoſed this, though they miſtook *the Ground of this Precedence*, which is a point we have nothing to do with here.

[1] Vol. ii. p. 156.

The

The Arabian Nights Entertainments in like manner, I remember, ſuppoſes the Califf Haroun Alraſchid had a Wife of Superior Dignity and Power to the reſt [k], Zobeide by name, (who was alſo his Kinſwoman,) though another was his great Favourite, who is ſaid to have been buried alive, through the Jealouſy of Zobeide.

The like *Priority*, it is viſible, obtained in the more *ancient* Court of *Ahaſuerus*, where *Vaſhti* was diſtinguiſhed from all the reſt of his Women, (who doubtleſs were very numerous before ſhe was diſgraced, as it is certain they were afterwards,) both by her wearing a *Royal Crown*, and by her being called *Queen in a diſtinguiſhed manner*. *Eſther*, every body knows, ſucceeded her in theſe Honours, and obtained the *like Precedence*.

To come nearer ſtill, it is evident from the *ſacred hiſtory*, ſomething of the like kind was practiſed in the Court of the *Jewiſh* Princes. For the Writer of the book of Chronicles, in his account of the Reign of

[k] Vol. viii. p. 16. Monſ. D'Herbelot ſufficiently confirms this account, in the Article Zobeidah, when he deſcribes her as the Princeſs Haroun *ſolemnly eſpouſed*.

Rehoboam,

Rehoboam, the Son and immediate Succeſſor of *Solomon*, only ſays that Prince *loved* Maacah *above all his Wives and Concubines*, of which Wives he had eighteen, and threeſcore of the others, and that he made *Abijah* her Son Chief among his Children, and declared him his Succeſſor, 2 Chron. xi. 21, 22; but in a following part of his hiſtory, we are expreſly told, ſhe was removed from being *Queen*, becauſe of her Idolatries, 2 Chron. xv. 16: conſequently ſhe muſt have been made *Chief of the Wives* of *Rehoboam* by that Prince, as well as *diſtinguiſhed by his Affection* as a Favourite Wife, though that circumſtance was not mentioned, for it was impoſſible ſhe could loſe an Honour that had never been conferred upon her. If then Rehoboam, the Son of Solomon, had one Wife to whom he gave Precedence before all the reſt, it is reaſonable to believe, there was the ſame Diſtinction in the Court of his Father.

This is confirmed by the xlvth Pſalm, which is ſuppoſed to refer to *Solomon*, where Kings Daughters are ſaid to be among his honourable Women, but among them *One* is ſpoken of as firſt in Rank, "Kings

"Daughters

"Daughters were among *thy honourable* "*Women*, upon thy right hand did ſtand "the *Queen*, in Gold of Ophir."

II. If there was the ſame Diſtinction in the ancient Jewiſh Courts, in that of Solomon in particular, which now obtains among the Ottoman Sultanas, and *One* of their Queens had ſome Pre-eminence above the reſt, it is natural to ſuppoſe it aroſe from the ſame cauſe — Priority with reſpect to the *time* of being taken to wife. This Lady M. W. Montague expreſly tells us, in the laſt citation from her Letters in theſe papers, is the Ground of this Precedence and Authority among the *Sultanas*; and it is ſo natural and ſo obvious a foundation for this Diſtinction, that one can hardly imagine it was otherwiſe among the ancient Jewiſh Princeſſes, though the particulars of this ſort, which are mentioned in the ſacred Hiſtory, are ſo few, that it is difficult to draw any thing from thence.

But if the Jewiſh Hiſtory be ſilent on the point, the Jewiſh Law ſeems to me to ſpeak, and may ſerve to confirm the ſuppoſition I am now making. Moſes gives this prohibition in the xviii. Lev. (ver. 18,) "Nei-

"ther

" ther ſhalt thou take a Wife to her Siſter " to vex her, to uncover her Nakedneſs " beſide the other in her life-time :" that is, if I take it right, *thou ſhalt not take a ſecond Wife, ſo as to make her* equal to thy firſt, *thou ſhalt not uncover the Nakedneſs of another*, upon this footing, *as long as ſhe lives*. Commentators indeed ſeem to be embarraſſed [1] in explaining this Conſtitution of the Jewiſh Law-giver. They think it can hardly be underſtood of an abſolute Prohibition, to take a ſecond Wife in the life-time of the firſt, as the Reading of the Margin underſtandeth it: becauſe this was not only practiſed by the moſt *pious men* among them; but this Liberty, or Uſage at leaſt, is frequently ſuppoſed in the Laws of Moſes themſelves. On the other hand, if we ſuppoſe it was a Prohibition to marry two *out of one Family*, underſtanding the word *Siſter* in the ſtricteſt ſenſe of that term, then it ſeems ſtrange, that a thing which is thought to be forbidden after the Siſter's Death as well as before, ſhould be prohibited in the text in ſuch a manner, as ſhould ſeem only to reach through her life-time; nor is it very eaſy to ſhew, wherein it was more

[1] Bp. Patrick, in particular.

likely two Siſters, in the proper ſenſe of that word, ſhould vex one another, when married to one Man, than two other Women, not at all related to each other, which yet is the reaſon aſſigned, by the Legiſlator himſelf, for this law, according to the common interpretation of it. But as we find that Moſes took great care, in his Conſtitutions, that a Wife of the lower order, a *Concubine*, ſhould not loſe any Advantage ſhe before had, by the introducing a ſecond, "If he take him another Wife; "*her* Food, *her* Raiment, and *her* Duty of "Marriage ſhall he *not diminiſh*. And if "he do not theſe three unto her, then "ſhall ſhe go out *free* without Money, "Exod. xxi. 10, 11;" muſt we not ſuppoſe that he took *equal* care, in the caſe of a Wife of higher quality? a Wife to whom there firſt of all had been aſſigned a Dowry, that ſhe ſhould ſuffer no Diminution of Privileges, much leſs any loſs of Prerogative, by the ſuperinducing a ſecond, *of like Rank in general*, one to whom a Dowry was alſo given, and who for that reaſon might be called *a Siſter?* And ſuch a care this

Law, (Lev. xviii. 18,) has taken, if the interpretation I have been giving be admitted.

This a man could do, the Government of his Houſe, and Precedence on all occaſions, he could continue to the Wife he firſt eſpouſed with Dowry, though he afterwards married another in the ſame ſolemn manner; whereas ſome ſorts of vexing, ſuch, for inſtance, as *Peninnah*'s vexing *Hannah*, where the ſame word is uſed in the Original, an Huſband, it may be believed, *could not prevent*, Elkanah found *he* could not; and conſequently of vexing in this other ſenſe, that is by diminiſhing her Authority and Honour, we are to underſtand Moſes, without queſtion, in Lev. xviii. 18. The word in the Original perfectly agrees with this, as it is ſuppoſed to ſignify ſtraitening or leſſening Enjoyments, and a kindred word evidently *ſometimes* ſignifies leſſening Enjoyments without any thing elſe of Affliction, as we may learn from Iſa. xlix. 19, though it muſt be owned, theſe terms are not *always* uſed with ſuch preciſion.

The Laws of Moſes, indeed, were not obſerved with the utmoſt ſtrictneſs by the Jews, in the times preceding the Babyloniſh

Captivity, which appears from ſeveral Scriptures; but as this Arrangement is moſt regular in itſelf, and ſo obvious, as to obtain in the Eaſt among thoſe who are under no Obligation to obſerve the precepts of Moſes, we may believe it produced conſiderable effects, and ſo far as this Law operated, the ſame management obtained among the Jewiſh Princes that doth among the Turkiſh —the firſt Wife, *as firſt*, was the *Principal*, and had *diſtinguiſhing Honour* paid her. Conſequently this muſt, *generally*, have been the caſe; and therefore *moſt probably* was ſo in any particular aſſigned time, in which the contrary is not directly *affirmed*, or may with probability be *gathered* from ſome unuſual circumſtances.

III. In all probability then, there was ſuch a *Principal Wife* when Solomon married Pharaoh's Daughter.

For as it appears from the *Age of Reboboam*[m], that Solomon was *married* before his coming to the Crown, whereas this Affinity was made with Pharaoh ſome time after it; ſo it appears from this Song itſelf,

[m] Compare 1 Kings xiv. 21. with Chap. xi. 42.

that

that he was not only married, but that he had ſeveral Wives of the *higher rank*, as well as many that were only called *Concubines*, at the time of thoſe Nuptials, which this Song celebrates, "There are *threeſcore Queens*, and fourſcore Concubines, chap. vi. 8." One of theſe threeſcore then, and *probably*, according to the foregoing reaſoning, the *firſt* whom he had ſo *ſolemnly* married, muſt have had, we cannot but think, the *Royal Crown ſet upon her head*, and have been acknowledged as the *Principal Wife*, by being allowed *the other Prerogatives*, whatever they were, of that Character.

IV. But though the *firſt Wife* of every Eaſtern Prince is, and was, wont to be conſidered as the *Principal*; and whatever Addition was made to the Number of their Wives that had Dowry, they uſually preſerved their Prerogatives; yet it might not be impoſſible to *remove* ſuch an one from her Dignity.

When Lady M. W. Montague ſays, in that paſſage which has been of ſo much uſe to us in theſe diſquiſitions, *that the Firſt made choice of, was* always after *the firſt in*

rank, &c, it does not follow, that ſhe is to be underſtood to affirm, they never *could be,* or never actually *were,* removed, but only that another's *bearing a Son firſt,* was not wont to deſpoil ſuch a Princeſs of her Dignity. A Divorce certainly muſt be ſuppoſed to deprive her of the Honour, and poſſibly it might be done without proceeding ſo far.

Thus we certainly know that *Vaſhti,* the Queen of King *Ahaſuerus,* was deprived of this Dignity, and her *Royal Eſtate* given to another, Eſth. i. 19. And Maachah, a *Jewiſh* Princeſs, was *removed from being Queen,* on account of her Idolatries, 2 Chron. xv. 16.

There was ſome difference, indeed, in the caſe of Maachah, from that we are conſidering, ſince ſhe was not the *Wife* of the King that removed her, but the Widow of one of his Predeceſſors; however, if it was poſſible to do this where *Divorce* could have no place, if the Honours due to the Principal Wife of a *deceaſed* King could be taken from her, it certainly muſt have been as eaſy to deprive the Wife of a *living* One of her Dignity and Prerogatives.

It is even moſt probable, that *Maachah* obtained this Dignity at firſt, by depriving another

another of it: for we find that Rehoboam had two Wives at leaſt before he married Maachah, and thoſe perſons of Diſtinction, who we muſt believe were more than *Concubines*, Mahalath a *Grand-daughter of David*, and Abihail a *Niece of that Prince*, 2 Chron. xi. 18.; and though *poſſibly* they might both *die* before he married *Maachah*, yet as it is ſaid ver. 21, that Rehoboam loved Maachah *above all his Wives* and his Concubines, it ſhould ſeem, ſhe did not arrive at that Dignity of being his *Principal Wife* in the common courſe of things, but at the expence of ſome other Princeſs. But whether *ſhe* did, or not, it is evident, from what is ſaid above, the *Principal Wife* might loſe her *Royal Eſtate*.

V. If a Princeſs was on any account, whether juſt or not, thus degraded, it doth not ſeem neceſſarily to follow, that the next Wife in courſe, that is, the ſecond who was married with a Dowry, was to enjoy this Privilege, but rather that the Huſband had Power to raiſe *whom he pleaſed* to this Dignity.

It is certain that the Law of Moſes which I mentioned, Lev. xviii. 18, ſaith nothing upon this point. It forbids the *Vexing the Firſt Wife*, but if ſhe was deprived of her Prerogatives, for which certainly there might be juſt cauſe, ſince there might be ſufficient reaſon to *divorce* her, that Law makes no proviſion for a *ſecond* Wife with Dowry, preferably to any other of equal rank, and as the Law did not limit a Prince in ſuch a caſe, I do not know that it can be ſhown, by any other means, that he was ſo limited.

And it ſhould ſeem, in other Countries, they were not confined in this reſpect: for when *Vaſhti* was deprived of her Dignity, Ahaſuerus did not give her Royal Eſtate to the ſecond of his Wives, or to any one of thoſe whom he had married with Dower, but to *Eſther*, who, it is notoriouſly known, was then, upon that occaſion, brought with a number of others to his bed. It may indeed be ſaid that Ahaſuerus had no Wife but *Vaſhti*, and that all his other Women were *Concubines*; but as the modern Eaſtern Princes, are wont to have *ſeveral* of both ſorts of Wives, ſo we find ancient Princes of that

that Country, beſides the Jewiſh Kings, had Wives and Concubines—Belſhazzar in particular, we are expreſly told, had both, Dan. v. 2, 3: the *probability* lies then on the other ſide.

VI. If it was *poſſible* that a Princeſs married to Solomon, after his having before made one Lady his Principal Wife, and having eſpouſed near threeſcore others with Dowries, might yet notwithſtanding, by the *Removal* of the Firſt, and the *Paſſing over* of the others, become his *Principal Wife*, there is all the reaſon in the world to imagine, that the Ægyptians would propoſe this, when they treated about making Affinity with Solomon, and would *ſtrenuouſly inſiſt* upon it.

The great Superiority of the Daughter of Pharaoh, in point of *high-birth*, to all the other Wives of Solomon; and the well-known *Haughtineſs* of the Ægyptian Court; will not allow us to doubt of this. Thoſe very ancient Jewiſh Kings might, and we know ſometimes did, marry the daughters of other Princes, ſo we know that David married the daughter of Talmai King of Geſhur,

Geſhur, 2 Sam. iii. 3; but what were theſe petty Princes, in compariſon of the King of Ægypt? And as they were, none of them, comparable to the King of Ægypt, the moſt puiſſant Prince then in the world, ſo the Ægyptians were perfectly well aware of their Superiority: the Boaſting of ſome of their Servants of the *Antiquity* of thoſe Princes, is mentioned by a Prophet, Iſa. xix. 11. "How ſay you unto Pharaoh, I am the "Son of the Wiſe, the Son of ancient "Kings?" Their *Contempt of other Nations*, on account of the *Populouſneſs and Power* of their Country, is mentioned by another, "I will bring again the Captivity "of Ægypt——into the land of their habitation, and they ſhall be there a *baſe* "*Kingdom*. It ſhall be the baſeſt of Kingdoms, neither ſhall it *exalt itſelf any more* "*above the Nations*: for I will diminiſh "them, that they ſhall no more rule over "the Nations." Ezek. xxix. 14, 15.

The Eaſtern Princes certainly knew how to *keep State* as well as any of the Weſtern, and are very tender with reſpect to the Dignity of their Daughters when they marry them. So Olearius tells us, that even a

Tartarian

Tartarian Princeſs of Circaſſia, whoſe Daughter was one of the three Wives, of the firſt Rank, of that King of Perſia to whoſe court he went, with the Holſtein Ambaſſadors, ſent word to that Prince, when her daughter was conducted into Perſia, that ſhe did not ſend her as a *Concubine*, or as a *Slave*, but in the quality of a *Wife*, and that if ſhe apprehended ſhe would be ill-uſed, ſhe ſhould rather have choſen to have drowned her in the River Buſtrow, to which, it ſeems, ſhe herſelf attended her[n], and at which they parted from each other. If a *Tartarian* Princeſs, of little conſideration, ſent ſuch a Meſſage to a powerful *Perſian* Monarch, what muſt have been the Demands of *Ægypt* on the behalf of a Daughter of Pharaoh, when ſhe was to be eſpouſed to a Jewiſh Prince, whoſe Kingdom was of *new Erection*, and his People but juſt emerged out of a ſtate of Oppreſſion and Contempt; his Family of a *mean Original*, his Father having been a Shepherd; in the *firſt part* of his Reign, before his Character was ſo well eſtabliſhed, or his Name ſo

[n] P. 939.

celebrated,

celebrated, as afterwards? Certainly her not being a *Concubine* would not alone have ſatisfied the *Ægyptians*, the *haughty Ægyptians*, the *Crown Royal* muſt have been demanded, as well as a Dowry; nor can it be imagined they could brook her being dependent on another Wife, and outſhone by a Princeſs taken out of ſome *Jewiſh* Family.

VII. And this, or ſomething like this, did accordingly take place; the Ægyptian Princeſs was not put upon a level with the threeſcore Queens, and her ſplendor undiſtinguiſhable among them; on the contrary, ſhe had certainly ſome Pre-eminence.

Not to cite the xlvth Pſalm, which ſpeaks of a *foreign Princeſs* as being Queen in a diſtinguiſhed ſenſe, "Kings Daughters "were among thy honourable Women: "upon thy right-hand did ſtand *the Queen* "in Gold of Ophir. Hearken (O Daugh-"ter) and conſider, and incline thine Ear; "forget alſo *thine own People*, and thy Fa-"ther's Houſe," though it is very generally, if not univerſally underſtood to be a Song compoſed on theſe ſame Nuptials; let us examine the plain Hiſtories of the Reign of Solomon,

Solomon, as they are given us in the books of Kings and Chronicles, and no one will doubt, I believe, her being honourably diſtinguiſhed from the common Wives of Solomon of the firſt Rank. I will only here ſet down the places in the book of Kings, where ſhe is mentioned, as ſufficient to prove the point, to every conſiderate Reader.

And Solomon made Affinity with Pharaoh King of Ægypt, and took Pharaoh's Daughter, *and brought her into the City of David,* until *he had made an end of building his own Houſe, and the Houſe of the Lord, and the Wall of Jeruſalem round about,* 1 Kings iii. 1.

Then he made a Porch for the throne where he might judge, even the Porch of Judgment: and it was covered with Cedar from one ſide of the floor to the other. And his Houſe where he dwelt, had another Court within the Porch, which was of the like work: Solomon made alſo an houſe for Pharaoh's Daughter, *(whom he had taken to wife) like unto this Porch,* 1 Kings vii. 8.

Pharaoh's Daughter *came up out of the City of David, unto her houſe which Solomon* had built for her: *then did he build Millo,* 1 Kings ix. 24.

But King Solomon loved many ſtrange women, (together with the Daughter of Pharaoh) *Women of the Moabites, &c,* 1 Kings xi. 1.

Theſe places want no Commentary: *no other* Marriage but this is particularly mentioned; a moſt ſumptuous Building is reared up *for her,* and exactly like that in which he intended to exhibit his Glory and magnificence to all that came near him; the mentioning this circumſtance *over and over again* in this very ſhort hiſtory, &c; all ſhew that ſhe was advantageouſly diſtinguiſhed from the Reſt. But, if ſhe was diſtinguiſhed in this manner from the Reſt, it was making a great Alteration in the Family of Solomon.

VIII. Such an Alteration could not take place, could not be expected, without occaſioning Apprehenſion, Diſpleaſure, and Complaint, as to Solomon's *Principal Wife*; and, we may believe, as to the Jewiſh Nation in general.

The Law of Moſes, Lev. xviii. 18, ſuppoſes that the introducing a ſecond Wife, *with Equality,* would *vex* the firſt; and certainly if ſuch *ſuperinduction* pained a woman

woman in Common Life, it muſt be more grievous ſtill to one that poſſeſſed the greateſt *Female Dignity* in a Kingdom. The human heart is certainly the more attached to Diſtinctions of Honour the more conſiderable they are, and can leſs patiently bear the Loſs of them, or their Diminution.

Since this Song of Songs then was compoſed on occaſion of theſe Nuptials, and this firſt Wife of Solomon is introduced as a Speaker in it, is it not natural to expect to find the traces of this Apprehenſion and theſe Complaints there? And is not the ſelf-undervaluing, ſelf-debaſing language of the beginning of the iid chapter, "I am "the Roſe of Sharon," or the Roſe of the Field, "a Lily of the Vallies," or a common Lily that grows in the low lands, for this deſcription of herſelf is underſtood by the ingenious Author of the New Tranſlation to be the language of Self-Abaſement, I ſay is not this to be underſtood as *complaining with Softneſs?* And is not the Fainting hinted at in ver. 5. to be underſtood as flowing from Apprehenſion and Jealouſy? Is not this too to be conſidered as the cauſe of that Anxiouſneſs deſcribed by

the

the ſacred Poet, chap. iii. 1? No ſurer Guide can, perhaps, be found to the true method of interpreting theſe and other paſſages of this Song, than the keeping in remembrance this ſituation of the Mind of Solomon's Firſt Wife; no happier Illuſtration given, it may be, of thoſe Scenes.

If the Anxiety of Solomon's Principal Wife is ſuppoſed to be moſt ſevere, as being moſt deeply intereſted in it, it cannot however be imagined there was no Concern at ſuch a Proſpect in the Iſraelitiſh Nation in general, eſpecially the Female-part of it: the Triumph of a foreigner, over one of the Natives, muſt be thought to have been diſpleaſing. Origen in one of his Homilies on this Song of Solomon, preſerved, in a tranſlation, among the Writings of Jerome[o], takes notice of the upbraiding that Moſes ſuffered, on account of his marrying an Æthiopian Woman, where there was nothing of any hardſhip done by it to any Iſraeliteſs; can we imagine then, there was no apprehenſion in any breaſt, excepting in the perſon's moſt deeply concerned, when

[o] Vol. vii. p. 118.

this

this Marriage of Solomon with a Princeſs of Ægypt was tranſacting?

I am ſuppoſing ſhe was an *Iſraeliteſs*, for as this is moſt natural in itſelf, ſo his Succeſſor's being ſaid to have been born of an Ammoniteſs, (1 Kings xiv. 21, and 2 Chron. xii. 13,) in no wiſe proves the contrary: he might not be the *Eldeſt* Son though he ſucceeded, Elder Sons often die; and if he was the Eldeſt *Son*, and the Eldeſt *Child* too, it doth not follow that his Mother was the Principal Wife, it doth not even follow that ſhe was a Wife with Dowry, ſhe might, on the contrary, be no more than a Concubine. For the Children of ſuch are known to inherit equally with thoſe *born of Wives of an higher order* in the Eaſt, at this day; and might do ſo in the times of Solomon; Judges ix. 18, it is certain, is no proof to the contrary. So Lady M. W. Montague expreſly tells us, the firſt the Turkiſh Princes make choice of is always *firſt in Rank*, and not the *Mother of the Eldeſt Son*.

REMARK IX.

It doth not however follow, that Solomon, in making Affinity with Pharaoh, *divorced* his former Queen, to make way for the Ægyptian Princeſs; nor yet that he *deprived her of her Prerogatives*, and reduced her to the Rank of Wives in common that had Dowries, in order that that Princeſs might take her place: Solomon might, Solomon more probably did, find ſome Temperament.

That he married Pharaoh's daughter, and that he gave her the Pre-eminence of a Principal Wife, is not, I think, to be doubted; but then neither of the other things, the *Divorce* or the *Degrading* of his former Queen, neceſſarily follows, ſince an Accommodation might have been contrived by *ſo wiſe* a Prince as Solomon, and might actually take place. And moſt probably did ſo: for as we find the former Queen of Solomon was alive at the time of theſe Nuptials, from the part aſſigned her in the Converſation of this Song by the ſacred Poet; ſo the ſoft and tender things ſpoken to her by the Bridegroom, in the latter part of the Song, and even in the firſt

part of it, will not permit us to ſuppoſe a *Divorce* was intended, or even a *Degradation*, but rather ſome *Accommodation*.

Nor is there any Difficulty in conceiving how this might be done. His former Queen might have her *Dignity and Power over the Women of the Palace* of Solomon *confirmed* to her; while *Independence*, a *ſeparate Court*, Power over the *Moiety of New Wives* Solomon might after take, or over *all the Foreigners* he ſhould marry, with *equal Badges* of Royalty, might be given the Princeſs of Ægypt. An *equal Diviſion* of Honours has frequently reconciled jarring Intereſts, and may very naturally be ſuppoſed to have occurred to a Prince, who was ſo remarkable for finding Expedients, that ſolved difficulties which were extremely perplexing and intricate [p].

The Silence of the Books of Kings and Chronicles, in which we meet with no account of this firſt Queen of Solomon, while ſeveral circumſtances are mentioned there relating to the Daughter of Pharaoh, is no Objection at all to the ſuppoſing ſuch an

[p] 1 Kings iii. 16—28.

Arrangement as we have been ſpeaking of. Nothing, perhaps, at all is to be concluded from this ſilence; but if any thing is to be deduced from it, it can only be, that ſhe might live but a little time after this Settlement; or at moſt, that her Unſubmiſſiveneſs and Reſentment might draw on a Divorce: but that at firſt, no ſuch Severity was deſigned, and a contrary Iſſue hoped for, we may conclude from the Gentleneſs, and the *Aſſurances of continued Affection*, to be met with in this Song.

REMARK X.

As this *Superinduction* however of the Daughter of Pharaoh, when ſuppoſed to be tranſacted in the *ſofteſt manner*, might not appear to the Jewiſh People ſo well to agree with the Law in Leviticus [q], ſo often mentioned, as it might be expected it ſhould, it may be naturally imagined Solomon would not have made this Affinity with Pharaoh, which drew after it ſuch conſequences, had he not at leaſt received ſome Aſſurances, that it was *not contrary* to the Divine Will.

[q] Chap. xviii. 18.

Poſſibly

Poſſibly he might be directed, by ſome Intimation of the Prophetic Spirit, to enter into this Alliance.

For though we find Rehoboam, his Son, violating a Law of Moſes without ſcruple, that had ſome relation to theſe matters, it is not natural to ſuppoſe the ſame thing was done *at this time* by Solomon. It was the Law[r], "If a Man have two Wives, One "Beloved, and Another Hated, and they "have born him Children, both the Belov-"ed and the Hated: and if the *firſt-born* "*Son* be hers that was *hated*; then it ſhall "be when he maketh his Sons to inherit "that which he hath, that he may not "make the *Son of the Beloved Firſt-Born*, "before the *Son of the Hated*, which is "*indeed* the Firſt-Born: But he ſhall ac-"knowledge the Son of the Hated for the "Firſt-Born, by giving him a double Por-"tion of all that he hath, &c." Rehoboam however, notwithſtanding, preferred the Son of Maacah to the reſt of his Sons, and made him his Succeſſor, though it is plainly intimated he had ſons *elder* than he,

[r] Deut. xxi. 15—17.

merely becauſe he loved Abijah's Mother above all his Wives and Concubines: "Re-
" hoboam took him Mahalath the daugh-
" ter of Jerimoth the ſon of David to wife,
" and Abihail the daughter of Eliab the ſon
" of Jeſſe: Which bare him Children;
" Jeuſh, and Shamariah, and Zaham. And
" *after her*," ſays the prophetic Hiſtorian,
" he took Maachah the daughter of Abſa-
" lom, which bore him Abijah, &c. And
" Rehoboam loved Maachah the daughter
" of Abſalom *above all his Wives and Con-*
" *cubines*, &c. And Rehoboam *made* A-
" bijah *the Son of Maachah the Chief*, to
" be ruler among his Brethren: for he
" thought to make him King." 2 Chron. xi. 18—22. And accordingly when "Re-
" hoboam ſlept with his Fathers, Abijah
" his Son reigned in his ſtead." 2. Chron. xii. 16. Rehoboam did this indeed, but Solomon his father was a very different kind of perſon from his Son, more eſpecially in that part of his time: poſſeſſed of Wiſdom in a nobler manner than any mortal of that age enjoyed, and conſequently thoroughly acquainted with the Laws God had given to Moſes, conſequently with the Law of Lev.

xviii.

xviii. 18; and at the ſame time paying *due deference* to the precepts of God, for his heart was not then alienated by the Love of Strange Women. And therefore he muſt not be imagined to have done this without *due ſatisfaction*, that it was *not contrary to the Divine Will*; if not, that it was of the Lord, that had occaſioned this propoſal to be made, in order to accompliſh his own holy ſecret purpoſes.

Such an Aſſurance he might receive by a *prophetic Dream*, after which manner we know God did ſometimes reveal himſelf to Solomon, and by which Joſeph was afterwards directed *to take to himſelf Mary his Eſpouſed wife without fear*; or he might have it by a meſſage conveyed to him by ſome *Prophet*, as a Prophet [a] afterwards foretold, that, on account of his *undue Love of Strange Women*, ten tribes ſhould be taken from under the Government of his Family, and be given to his adverſary.

As this *latter* method muſt have been moſt efficacious to ſilence the murmurings of the Iſraelitiſh Nation, we may be-

[a] Ahijah the Shilonite. 1 Kings xi.

lieve it was rather made uſe of by God; eſpecially if we conſider how this correſponds with the celebrating theſe Nuptials by ſome Prophet or Prophets, of which we have ſome Remains that continue to this day, beſides that Song of Songs we are now conſidering, if the xlvth Pſalm was drawn up on this occaſion, as it is believed it was, where the Writer is evidently diſtinguiſhed from the King, whoſe Marriage with a *Foreign Princeſs* is there approved of, commended, celebrated, "*I* will make thy "Name to be remembered in all genera-"tions: therefore ſhall the people praiſe "*thee* for ever and ever." (ver. 17.) There can be nothing harſh then, in ſuppoſing there might be a *previous* prophetic aſſurance, that this Marriage, conducted in the manner Solomon conducted it, would not be diſpleaſing unto God, would rather accompliſh his purpoſes, ſeeing it was ſo honoured afterwards, or during its Solemnization, by a Poetic Compoſition, drawn up by a *Prophet*. Eſpecially as we know, the Pious Men of thoſe days were wont to do nothing of conſequence, without ſome how conſulting God.

So David was *freed* from the obligation of that Law which Rehoboam *broke*, by the diſpenſing power of God, who by Nathan his prophet permitted, or rather directed, David to make Solomon his Succeſſor, in preference to Adonijah his *Elder* Son. See 1 Chron. xxviii. 5, 2 Sam xii. 25, and 1 Kings i. 6.

REMARK XI.

If this account of matters be admitted, if theſe Nuptials were celebrated by ſome Prophet, to ſhew that they were agreeable to the Mind and Will of God, the firſt verſe ought to have been otherwiſe rendered than in our tranſlation, for "The Song of "Songs which *is* Solomon's," it ſhould have been, "The Song of Songs which *is* "*concerning* Solomon."

It will certainly admit of this tranſlation, and the view of things I have been giving, inclines us to this ſenſe of it. The Author of the New Tranſlation makes no alteration here, in the Verſion he has given, but in the beginning of his Annotations [t] tells us

[t] P. 49.

that

that *perhaps* it ought to have been rendered, WHICH IS CONCERNING SOLOMON: and that the original word has *evidently* that ſenſe in the title to Pſalm lxxii.

It will follow from hence, this is *not* a book of Solomon's, but of ſome Prophet of God, excited to celebrate this Marriage of that Prince.

REMARK XII.

Whatever was the Intention of God, in bringing about this Marriage in the courſe of his Providence, and in cauſing it to be celebrated in ſuch an *extraordinary* manner, *by Songs that were directed to be placed among the* SACRED WRITINGS, it is certain, there never was *any Reſemblance more ſtriking*, between the *Circumſtances and Tranſactions* of any of the remarkable Perſonages of the Old Teſtament and thoſe of the Meſſiah, than the *Likeneſs* we may obſerve between Solomon's marrying a *Gentile* Princeſs, and making her *equal in Honour and Privileges* with his former Jewiſh Queen; and in *her* being *frequently mentioned* afterwards in hiſtory, while the other is paſſed over in *total Silence*;

Silence; and the *Conduct of the Meſſiah towards the Gentile and Jewiſh Churches.*

The two remarkable things in the conduct of the Meſſiah towards the two Churches, are the making the Gentiles *Fellow-Heirs*, of the ſame Body, and Partakers of the Promiſes, *without any difference*; and the *giving up to neglect* the Jewiſh Church, while that of the Gentiles has long flouriſhed in great Honour, and been the ſubject of many an Hiſtory. St. Paul takes notice of both theſe circumſtances, with particular ſolemnity; of the firſt, in the iiid of Epheſians, and elſewhere; of the other, in the xith of Romans. They are points then that deſerve great Attention.

They are both called *Myſteries*,[n] that is things that had been concealed aforetime; but it by no means follows, that there were no ſhadowy Repreſentations of theſe Events in the preceding Ages, only that they were not *clearly and expreſsly revealed*.

Kingdoms and Cities are frequently ſpoken of, in Holy Writ, as *Women*. *Sacred* as well as Secular Bodies of Men are repre-

[n] Rom. xi. 25. Eph. iii. 3.

ſented

ſented under that Image. The *Univerſal Church*, is ſpoken of under the Notion of a *Bride*, and the Meſſiah as her Huſband, Eph. vth. The *two Churches* of Jews and Gentiles, or the Church under the Moſaic Diſpenſation and the Church freed from thoſe Ceremonies, are repreſented as *two Women*, (the one formerly treated as the *Principal Wife*, and the ſecond as having been for a long time neglected, but afterwards producing a much more numerous Iſſue than the firſt,) by the prophet Iſaiah, in his liveth chapter, according to the explanation St. Paul has given of that paſſage in Gal. ivth. *Particular* Churches are mentioned after the ſame manner: ſo concerning the Church at Corinth St. Paul ſays, I have *eſpouſed you to one Huſband*, that I may preſent you *as a Chaſte Virgin* to Chriſt, 2 Cor. xi. 2.

Since then it is common for the Scriptures to repreſent the Church of God under the notion of a *Woman*, and the Meſſiah under that of her *Huſband*; ſince the two Bodies of Men, that which worſhipped God according to the Moſaic Rites and that which obſerved them not, are compared to

two

two Women; and ſince the *circumſtances* of theſe two Churches are ſuch as I have given an account of from St. Paul; it muſt be acknowledged, that there is a lively Reſemblance, betwixt Solomon's eſpouſing the Ægyptian Princeſs and the Meſſiah's admitting the Gentiles to equal Privileges with the Jews, whether it was or was not *deſigned* by God as an Emblem and Type of it; celebrated by his Prophets for this cauſe in holy Songs; and thoſe Songs preſerved with care to this day, among Writings of the *moſt ſacred* kind, on that account.

REMARK XIII.

The ſuppoſing that a repreſentation of theſe matters by a remarkable Emblem, was actually the deſign of God in celebrating this Event, and that this Song is accordingly ſo to be conſidered, is an Interpretation, at once ſufficiently *Simple* and ſufficienly *Noble*, to engage the Acquieſcence of the Mind; and much more when it is conſidered, that ſuch an Interpretation comes recommended to us by ſome of the *Antient Jewiſh Writers*;

and

and above all when it is remembered that it is perfectly *in the Taſte of that Explanation that is given us in the ivth of Galatians*, of another piece of the Old Teſtament Hiſtory, I mean where St. Paul ſays the ſtory of *Hagar and Sarah* may be conſidered as an Allegory.

The learned and curious *Michaelis*, Profeſſor at *Gottingen*, is ſaid to controvert the received opinion, of this Poem's being a ſacred *Allegory*, and to be inclined to look no farther than the *literal meaning*; he ſuppoſes, we are told, that it was inſerted in the ſacred Code, to obviate the miſtakes of ſuch moroſe Bigots, as hold *Conjugal Love* inconſiſtent with the *Love of God*. [w] This indeed is *Simple* to the laſt degree, but then it wants the *requiſite Nobleneſs*. Surely it could never have been compoſed, never inſerted in Holy Writ, for this purpoſe! The Jews do not ſeem to have had any *ſuch Moroſeneſs* among them; [x] and if they had wanted Admonitions

[w] See Notes on the New Tranſlation p. 103.

[x] One Order of the Eſſens, the moſt rigorous Sect of the Jews, and the leaſt inclined to Matrimony, not only practiſed it, but blamed their Brethren that did not;

monitions of ſuch a kind, the Precept—*Increaſe and multiply*, and the Elogium given to Enoch, *that he walked with God, and begat Sons and Daughters*, &c, would have been much more effectual to the Jews on this point; as thoſe places, together with that Declaration of an Inſpired Writer—*Marriage is honourable in ALL, and the Bed undefiled*, muſt be to us Chriſtians.

On the other hand, the *Allegorical Speculations* of Origen, and Writers of that Caſt; and the Interpretations of thoſe that ſuppoſe it to be a *Book of Prophecy*; however *Noble* they may be, have not the *due Simplicity*, as well as are to the laſt degree Uncertain.

It gives pain to ingenuous Minds, that would reverence the Memories of pious and diligent Men of former times, when they read ſome of their Fancies of this kind. My *good-natured* Reader, I dare ſay, will feel uneaſy Senſations, when he finds ſuch a Man as Bp. Patrick, giving ſuch a Note as

not; and the other part of them who abſtained from Marriage, did not abſtain, according to Joſephus, from their ſuppoſing Matrimony unlawful, but from their entertaining, it ſhould ſeem, too mean an opinion of the virtue of the other Sex. De Bello Jud. Lib. 2. chap. 8.

this,

this, on that part of the Bride's Dreſs—*Thy Navel is like a round Goblet, which wanteth not Liquor: thy Belly is like an Heap of Wheat, ſet about with Lilies,* "What is the "myſtical meaning of this *Hieroglyphick* "*Veſture* (as it may be called) is very hard "to ſay. It may be applied to the *two Sa-* "*craments,* which the Church adminiſters "to her Children: *The Font in Baptiſm* be- "ing repreſented by the former; *and the* "*Sacrament of the Lord's Supper* by the o- "ther part of this Figure."

The *Prophetical* Interpreters are, I am afraid, as whimſical. *I have compared thee, O my Love, to a Company of Horſes in Pharaoh's Chariots,* has been underſtood as a prophetic Deſcription of the State of the Church, when Shiſhak king of Ægypt invaded Judæa; the *ſucceeding verſes of that chapter* as referring to the Princes of the houſe of David, from Abijam to Joſiah inclusively; the *beginning of the next chapter* of the times from *Joſiah to the Captivity*; and ſo on to the words, *Go ye forth, O ye Daughters of Zion, and behold king Solomon,* which have been ſuppoſed to deſcribe the *Miniſtry of John the Baptiſt*; while

while the *first part of the sixth chapter* has been fancied to be a prophecy relating to the State of the Church *from the Reformation to the calling of the Jews*, the Period in which we live; and some *later* passages of this book have been imagined to be prophetic of *times yet to come:* In short, I have seen the whole Song explained after this manner, *with great minuteness*, by a learned Writer of the last century, comprehending various periods of time, from *David to the End of the World*, but as this Specimen is sufficient to give my Reader an Idea of this way of interpreting the Song, I may be dispensed with, I believe, from publishing the Manuscript.

The manner in which I have proposed to consider this ancient book, is *infinitely more simple*. Nothing more, according to that, is to be sought for of the mystic kind, than the making out the general Resemblance, betwixt Solomon's Behaviour with respect to his two Queens, and the situation of affairs between the Messiah and the two Churches, of those that observed the laws of Moses and those that did not. As to the rest, we are to confine our Enquiries to the Literal

Senſe, and illuſtrate the Poem merely as celebrating the Nuptials of Solomon, with its attending circumſtances. This is, at the ſame time, giving it a meaning ſufficiently *Noble*, and making it appear worthy to be placed among thoſe other Writings, which ſet forth the things of Chriſt by *ſhadowy Reſemblances*, and a *Variety of Emblems*.

All which is greatly ſtrengthened, by recollecting that the Meſſiah was ſpoken of among the *ancient Jews* as a Bridegroom, which appears not only from ſome quotations the Learned have given the world from *their* books; but from the more *authentic evidence of the New Teſtament*; Ye yourſelves bear me witneſs, that "I ſaid, I am not "the *Chriſt*, but that I am ſent *before him*. "He that hath the *Bride* is the *Bridegroom*: "but the *Friend of the Bridegroom*, which "ſtandeth and heareth him, rejoiceth greatly "becauſe of the *Bridegroom's voice*: this "my Joy therefore is fulfilled," John iii. 28, 29. Where the *Meſſiah* and the *Bridegroom* are made ſynonomous terms by John, *when talking to ſome of the Old Jews*. Our Lord makes uſe of the ſame idea. Luke v. 34, 35.

Nor

Nor is it any wonder the Jews ſhould preſerve the notion of the Meſſiah's being to be conſidered as a *Bridegroom*, or even believe that this Book refers to him[y], without entering into the views, which, according to theſe papers, are ſo intimately connected with it; the admitting the *Gentiles to equal Privileges with the Jews* was too mortifying a thought to be preſerved by their Teachers, and inſtilled into their Pupils. It is enough for us, that they have preſerved the Book among their other holy Writings, which might have been ſufficient, with other prophetic parts of Scripture, to have reconciled the Jews of the Apoſtolic Age to the managements of Providence, when they ſaw they agreed with the intimations of their ſacred Books; and may give to us the pleaſure of obſerving, *that known unto God are all his works, from the Beginning of the World*[z].

The likeneſs, in the laſt place, between this way of interpreting this Song, and St. Paul's method of explaining the hiſtory of Sarah and Agar, they being evidently in the

[y] See Patrick's Preface to his Annotations on this Song.

[z] Acts xv. 18.

ſame Taſte, completes the Satisfaction of the mind upon this point, and gives it all the *Determinateneſs* that can be expected, in a matter that has been ſo perplexed by the Learned, and of no greater conſequence to our Salvation.

REMARK XIV.

I have been endeavouring to ſhew, in this manner, by a Series of Remarks, that trifling as the ſecond and third of them might at firſt ſight ſeem to be, they were yet of great conſequence to the due explanation of this Hebrew Song; nor have I yet done with them, ſince they may ſerve to lead us, not only into the general Deſign of it, but enable us to penetrate ſtill farther then we have hitherto done into its STRUCTURE: for though this is evidently a Poem conſiderably different from thoſe *Nuptial Songs* that were ſung before *the Bride*, or *the Bridegroom*, in their *Proceſſions*, &c, being of a much more ample nature, deſcribing *with exactneſs* the circumſtances of the marriage of Solomon *at length*, as they are ſuppoſed to have paſſed, and taking in

the Events of *a conſiderable portion of time*, yet it may be imagined it includes in it a repreſentation of thoſe *Proceſſional Songs*. Nay it can hardly be thought that they can be omitted in ſuch a *large* account of theſe Solemnities, and conſequently ſome part of this Poem may reaſonably be conſtrued as ſuch.

Nothing can be more natural than ſuch a ſuppoſition, for as theſe Songs conſtitute a great part of thoſe ſolemnities, they cannot be eaſily imagined to be entirely dropped in *ſo ample* a Repreſentation of that Marriage.

REMARK XV.

If they are introduced at all into this poetic and *lively* Deſcription of this Marriage, the firſt part of the firſt chapter, and the firſt part of the fourth, muſt be, I ſhould think, the places that give a *Repreſentation* of theſe Songs.

The Eaſtern Princeſſes are at this day conducted, even to a common Viſit, according to D'Arvieux[a], with Songs. Their own

[a] Voy. dans la Pal. p. 249.

Women, it ſeems, precede them *ſinging*, 'till they come near the Perſon to whom they go to pay their reſpects, when the *Attendants of the Perſon to be viſited* perform this office, their own Women following behind, in ſilence, if I underſtand the account aright, though it is not *expreſsly* affirmed by D'Arvieux that they are ſilent, only that they follow. It appears from a paſſage of Scripture alſo, which I have elſewhere illuſtrated [b], that this was an honour cuſtomarily paid Princes in former times. And as Songs are uſed now in the Nuptial Solemnities even of the *common people*, every Bride among the Arabs being conducted, according to D'Arvieux, from the place of preparatory Bathing to their Camp, where the Marriage is to be ſolemnized [c], with *Singing*, much more muſt it be ſuppoſed they are made uſe of in the Marriages of their Princes. But however that may be, it is certain, from the xlvth Pſalm, that Songs of Gratulation and Joy were not forgotten in the Marriages of the ancient

[b] See Obſerv. on divers Paſſages of Scripture, ch. 6. Obſ. 30, 31.

[c] P. 224.

Jewiſh

Jewiſh Kings, and in particular when their New Queens were Foreigners, and were introducing into the Royal Palace.

If ſo, nothing can be more natural, than to underſtand the 4th chapter, from ver. 1. to the end of the 11th, of thoſe Songs that were ſung, by the Daughters of Jeruſalem, before the *Bride*, as ſhe was conveying to the Palace of Solomon. They were ordered to go out to meet King Solomon, who certainly was attended by his Bride (ch. viii. 5): What was this Proceſſion for? Was it only to meet him with *Lamps?* Or with *Songs* too? Doubtleſs, according to the xlvth Pſalm, with Songs too.

I do not know, that either this paſſage, or the other I mentioned—the firſt part of the firſt chapter, have been conſidered in this light; but as it is natural in itſelf, ſo it makes many things, in thoſe parts of the Poem, appear infinitely more natural than they can otherwiſe be made to appear. The very firſt words of the Song, "Let him "kiſs me with the Kiſſes of his Mouth, "for thy Love is better than Wine," ſeem not to be capable of explanation upon any other Hypotheſis. Is it imaginable that an

Eaſtern Lady, an *Eaſtern Princeſs*, brought up in all the *Delicacy and Reſerve* of thoſe Countries, ſhould expreſs herſelf, *before marriage*, after this manner? It is totally inadmiſſible, and conſequently could never be ſo repreſented by a Poet that would *follow Nature*; but if it is only conſidered as the Repreſentation of a Song, ſung before her, it becomes *quite a different thing*.

And as the other parts of this Poem, which confeſſedly conſiſts of the diſcourſes of different Perſons, are not marked out, but the Reader is left to himſelf to diſtinguiſh them, and apply them to the reſpective Parties to whom they belong; ſo it is not to be imagined, thoſe parts of the Poem, which are intended to deſcribe the Nuptial Songs, ſhould be more diſtinctly pointed out. We muſt believe, that it is left to us to find them out by their circumſtances.

As then the beginning of the firſt chapter, deſcribes the *firſt Interview* of the Bride with the Bridegroom; and the beginning of the fourth, immediately follows the mention that is made of the going out of the Daughters of Jeruſalem to meet them; they muſt be

be the places where, in all likelihood, theſe *Proceſſional Songs* are repreſented. This, as to the firſt of theſe Paragraphs, is confirmed by the very firſt words of the Song, as I have already obſerved, which in the common view would be inſupportable, as being inconſiſtent not only with *Eaſtern Reſerve*, but even with *European and Engliſh Decency*.

REMARK XVI.

It is no juſt Objection to the underſtanding theſe places of this ancient Poem after this manner, that is, as deſigned to expreſs the Songs *of the Virgins that attended this Ægyptian Bride, when ſhe was about to be preſented to King Solomon*, and of the *Daughters of Jeruſalem, when they marched in ſolemn Proceſſion before them, into the Royal City*, that they are addreſſed to one who was *abſent*; or *ſung in the Perſon* of the Bride or Bridegroom: ſince nothing is more common, in the Eaſtern Poetry, than ſuch Addreſſes to the *Abſent*; and the Poet's or Singer's perſonating another in their Songs.

So

So David, in that Elegiac Compoſition of his on the Death of Saul and Jonathan, addreſſes Jonathan, when he was not only *abſent*, but *dead*: "O Jonathan, *thou* waſt "ſlain in thy high places. I am diſtreſſed "for *thee*, my brother Jonathan: very plea- "ſant haſt *thou* been unto me: *thy* Love to "me was wonderful, paſſing the Love of "Women." 2 Sam. i. 25, 26. Thoſe words then, in the beginning of the Song of Solomon, may be underſtood equally well, to be the words of a Song addreſſed to one that was abſent: "*Thy* Love is better than "Wine. Becauſe of the Savour of *thy* good "Ointments, (*thy* name is as Ointment "poured forth,) therefore do the Virgins "love *thee*." The ſpeaking of him at one time, as *abſent*, and the next moment, as *preſent*, which is done in the 2d verſe of that firſt chapter, "Let *him* kiſs me with "the Kiſſes of *his* mouth, for *thy* Love is "better than Wine," is, perhaps, beſt accounted for after this manner—the ſuppoſing it an Apoſtrophè in a Song; as it is much more natural to underſtand theſe words as *ſung by her Attendants*, than ſpoken *by the Bride in Perſon*, in point of Decency.

Nor

Nor is it to be admitted as an Objection, that then the Singers muſt be ſuppoſed to have *perſonated* the Bride. Every one that ſung the *Lamentation over Saul* muſt have perſonated David, which Lamentation we may not only *naturally* ſuppoſe was ſung by many; but ſome of the Learned have thought was actually *ordered* to be taught the Iſraelites in thoſe words, "Alſo he *bade* "them teach the Children of Judah the "Bow," this Elegy that is, ſay they, *called the Bow:* "behold it is written in the book "of Jaſher." When any one then came to thoſe words, "I am diſtreſſed for thee, "my brother Jonathan: very pleaſant haſt "thou been unto me, &c," the Singer muſt have *perſonated* David, and ſung as if *he* had been actually ſpeaking.

Jeruſalem, in like manner, is *perſonated* in the Lamentations of *Jeremiah*. The Singer, whether you imagine him to have been the *Prophet* himſelf that compoſed thoſe Lamentations, or any other after him, ſung in the perſon of *Jeruſalem*, as if ſhe had been a *Woman*, uttering ſuch and ſuch Complaints, as will appear to any one that reads the firſt chapter of that book, where

from

from ſpeaking of Jeruſalem in the third perſon, and as a *City* made ſolitary, which had been full of people, &c, all on a ſudden, the holy City *is perſonated by the Singer:* "See, O Lord, and conſider, for "*I* am become vile. Is it nothing to you "all ye that paſs by? behold and ſee, if "there be any ſorrow like unto my ſorrow, "which is done unto *me*," and ſo on to the end of that chapter; after which, the Daughter of Zion is ſpoken of again in the third perſon.

Other Inſtances might be produced, if neceſſary, from the Old Teſtament, but it is ſufficiently plain, from what has been mentioned, that the ways of ſpeaking, uſed in theſe two paragraphs, by no means forbid our conſidering them as Proceſſional Songs, ſung before the Bride.

REMARK XVII.

On the contrary, if we admit a Singer's perſonating another, and addreſſing ſuch as preſent who were really abſent, theſe paragraphs, as to the Subject of them in general, very much reſemble the modern Songs that

are

are uſed in the Eaſt on theſe occaſions, for they turn very much on the Accompliſhments of the Bride, more eſpecially the laſt of them.

After the Bride has bathed, according to D'Arvieux [a], *the Women that attend her, place her on Horſeback, or on a Camel, covered with a Carpet, and adorned with Flowers and Greens, and carry her, in this manner, to the place where ſhe is to be married, ſinging her Praiſes, and their Wiſhes for the Proſperity of the Marriage.*

Theſe Songs however are not confined to the celebration of the Beauty and Accompliſhments of the Bride: D'Arvieux tells us in the paſſage juſt now cited, they mingle their *Wiſhes* for the Proſperity of the Marriage *with theſe Praiſes*; and the 45th Pſalm teaches us, that theſe Songs ſometimes contained *Advices and Exhortations* as well as *Wiſhes*, and celebrated the *Agreeableneſſes of the Bridegroom*, as well as of the Bride. "Inſtead of thy Fathers ſhall "be thy Children, whom thou mayeſt "make Princes in all the Earth:" there is ſomething like a Wiſh. "Hearken (O

[a] Voy. dan la Pal. p. 224.

"Daughter)

"Daughter) and conſider, and incline thine "Ear; forget alſo *thine own People*, and "thy Father's Houſe:" there is an Advice. "Thou loveſt Righteouſneſs, and hateſt "Wickedneſs: therefore God, thy God, "hath anointed thee with the Oil of Glad-"neſs above thy Fellows:" there the *Bride-groom* is celebrated. We are not therefore to wonder that we do not find theſe Para-graphs wholly confined to one ſingle point: a proper *Variety* ought to be expected.

REMARK XVIII.

If theſe Paragraphs are to be conſidered as really deſcriptive of *Songs*, ſung before the Bridegroom and Bride, it will be no wonder if we ſhould diſcern the traces of *Alternate* Singing there, or one Virgin's ſinging one or more lines, and being an-ſwered by another in an equal number of verſes; or of a Virgin, or two Virgins, alter-nately ſinging *alone*, and their being anſwered by a large number of others in a Body, as a *Chorus*; ſince this would be according to the Eaſtern manner of Singing, and of their Singing on theſe Occaſions. And perhaps this

this may appear an happy thought, for the accounting for *that frequent change of Perſon* that we meet with in theſe Paragraphs, eſpecially the firſt, for which otherwiſe it will be difficult to aſſign a reaſon.

Lady M. W. Montague, who was preſent at a Bagnio when a fine Turkiſh Bride was brought for Bathing, deſcribes the Solemnity in one of her Letters. Her account is to this purpoſe. *Two hundred Women were aſſembled there, thoſe that were, or had been married, placed themſelves round the room, on the Marble Sofas. But as to the* Virgins *two of them met the Bride at the Door, conducted by her Mother and another grave Relation*; two others *filled ſilver gilt pots with* Perfumes, *and began the* Proceſſion; *the reſt followed in Pairs, to the number of thirty, the Leaders* ſung an Epithalamium, *anſwered by the others in* Chorus; *and the two laſt led the Bride. In this order they marched round the three large rooms of the Bagnio, &c.* •

By the help of the Light derived from this account, one may diſcern, methinks, the traces of an *Alternate Singing* in the

• Vol. III. p. 30, &c.

firſt chapter of Solomon's Song. The firſt part of that chapter, at leaſt, ſeems to be deſcriptive of the Songs ſung before the Bride. It is, by far, moſt decent to conſider them in that light. Now if we underſtand them after this manner, it ſhould ſeem to be ſufficiently plain, that different Singers are ſuppoſed, by the Poet, to attend the Bride, in her being brought to the Camp of Solomon, and to ſing different parts.

This *Change* of Perſons, ſeems to me, to be very artfully pointed out, by the different forms of Expreſſion that are made uſe of: they being ſometimes in the *ſingular*, ſometimes in the *plural*; ſometimes the King is ſpoken to as if *preſent*, ſometimes the verſe ſuppoſes him to be *abſent*. Of theſe Variations, I ſhould think, no eaſier account can be given, than the ſuppoſing theſe *ſeveral* clauſes are to be conſidered as ſung by *different* perſons; and that it was the intention of this divine Poet, to repreſent *a taking of turns in ſinging*, by this beautifully ſimple Artifice. This may be expreſſed with more diſtinctneſs, in another form, after this manner.

1ſt Virgin.

" Let *him* kiſs me with the Kiſſes of *his*
" Mouth.

2d Virgin,

" For *thy* Love is better than Wine.

The Proceſſion in general, or all the other Virgins in Chorus.

" Becauſe of the Savour of thy good Oint-
" ments,
" (Thy Name is as Ointment poured forth,)
" Therefore do the *Virgins* love thee.

2d Virgin.

Draw me, we will run after *thee*.

1ſt Virgin.

The King is bringing [f] me into *his* Chambers.

The Proceſſion or Chorus.

We will be glad and rejoice in thee,
We will remember thy Love more than Wine:
The Upright love thee, &c.

If Lady Montague's Letters ſhew, that *alternate Singing* is now uſed among the

[f] For ſo the words evidently ſhould be rendered, the Enquiry of the 7th verſe proving, beyond all contradiction, that ſhe was not, at that time, brought into any of the Royal Apartments, any of the Rooms of the Royal Tent, deſigned for her Reception, for Solomon, without doubt, received her in ſome Encampment he ordered for that purpoſe, but of this I ſhall have occaſion to take notice in the third Part.

Turks, the xvth of Exodus proves its uſe was more ancient than the time of Solomon, and that it had been uſed, among the Jews, in times earlier than his [s] Age. And if uſed in other ſolemn Songs of Triumph among them, why not at their *Nuptials*, as they certainly are uſed among the Turks now?

Whether the ivth chapter is to be viewed in the ſame light, or to be conſidered as one continued Song, ſung by the whole Company of Jewiſh Virgins as they went in Proceſſion, I leave to the more curious to determine. This Notion, of their being Songs, and that they ſometimes on this occaſion ſung alternately, may perhaps be thought to add to the difficulty, of determining to what Perſons each ſentence is to be aſcribed in this work; nevertheleſs, if it be juſt, we are not to be diſcouraged on this account; the difficulty, it may be, will not be found to be ſo great as we fear, and however indeterminate it may be found in ſome nicer caſes, the Nature of the Compoſition in general may be ſufficiently underſtood.

[s] Exod. xv. 20, 21.

REMARK

REMARK XIX.

My Reader may remember, that in D'Arvieux's account of the manner in which the Arab Princeſſes viſit one another, which I have already cited, we are told, that the Attendants on the *Lady that viſits* bring her with Singing, and that ſhe is received when ſhe draws near by the Domeſtics of *her that is viſited*, who then ſing, the other withdrawing themſelves into the Rear of the Proceſſion. This is preciſely, I apprehend, what is deſigned to be expreſſed in the firſt chapter of this Song of Solomon.

" Tell me, (O thou whom my Soul loveth,) " where thou feedeſt, where thou makeſt " to reſt at noon: for why ſhould I be as " one that turneth aſide by the flocks of " thy Companions?" point out, I imagine, the Appearance of thoſe Women whom Solomon appointed to receive the Princeſs of Ægypt, and was the laſt thing ſung by her Ægyptian Attendants, at that time at leaſt; the following words, " If thou know not, " (O thou faireſt among Women,) go thy

" way forth by the footſteps of the Flock, " &c," are to be underſtood as ſung by thoſe that received her, or ſome one of them.

As this expreſſes with ſufficient plainneſs, where the diviſion is to be placed, between the Songs of thoſe that brought and of thoſe that received her; ſo there is nothing unnatural in this aſking the Queſtion on the one hand, and the anſwering it on the other, ſince the Eaſtern Songs are frequently extemporaneous, as we are aſſured by Mr. Wood, in the account he has given us of his Journey to Palmyra, prefixed to thoſe elegant Plates, which give us ſuch a lively repreſentation of thoſe noble Ruins [h], and conſequently, without contradicting Nature, might be repreſented as ſuch by this prophetic Poet. We meet with inſtances, in like manner, of Interrogations and Anſwers in ſome of the Pſalms.

REMARK XX.

The laſt thing I would take notice of, reſpecting the Structure of this Song concerning Solomon, are thoſe *Repetitions* which

[h] P. 33.

occur

occur in it, and which, though not very regular, and according to the Weſtern manner, are perfectly in the modern Eaſtern taſte. This is a thing of little conſequence, but ought not wholly to be omitted.

Repetitions of this kind have been always thought, without doubt, very graceful among the Poets of that country, ſince they continue to this day. Thus in the Love-Verſes of Ibrahim, which I have ſet down in the Preface of this work, and which Lady M. W. Montague gives us as a Specimen *of the fineſt of the modern Oriental Poetry*, we meet with theſe Repetitions. That Writer ſeems to have been greatly ſtruck with ſomething in that Compoſition, which, ſhe thought, made it bear a great reſemblance to Solomon's Song, but ſhe has not at all explained herſelf, wherein ſhe thought that likeneſs was. There is certainly, however, a great Reſemblance between them in this point, whether it was, or was not, that which ſo operated on her Mind. There are *Repetitions* in both; and in both they are *irregular*.

" I charge you, O ye Daughters of Jeru-
" ſalem, by the Roes, and by the Hinds of

" the field, that ye ſtir not up, nor awake " my Love, till he pleaſe:" occurs three times in this Jewiſh Song, ch. ii. 7. ch. iii. 5. ch. viii. 4.

Sometimes there is ſome ſlight *Variation in the Repetition*, " My Beloved is mine, " and I am his, he feedeth among the Li- " lies," ch. ii. 16; is expreſſed elſewhere, (ch. vi. 3,) " I am my Beloved's, and my " Beloved is mine: he feedeth among the " Lilies." And ſo in ſome others.

After the ſame manner we have *Repetitions* in the Love-Ode of Ibrahim, in the ſame ſeemingly *wild* and *irregular* manner.

" The Sweetneſs of your Charms has " raviſhed my Soul," occurs thrice; twice joined with two other verſes, which finiſh the two firſt Stanzas,

" Your Eyes are black and lovely,
" But wild and diſdainful as thoſe of a Stag;"

and once it occurs alone, about the middle of a Stanza.

Such Repetitions do not appear beautiful, I think, to the People of the Weſt, but they without doubt affect thoſe of the Levant in a different manner, and I imagine it is an Agreeableneſs to moſt of my Readers,

to

to find similar Instances in this celebrated Song of Ibrahim, esteemed one of the finest productions in our times of the East. The Repetitions themselves every reader of this Song concerning Solomon must have remarked, but I do not recollect to have seen any similar Instances adduced from the Eastern Poetry.

PART II.

Obſervations on detached Places *of this Song concerning Solomon, derived chiefly from two Eaſtern Love-Songs, the one* Ancient, *and the other* Modern, *the reſt from a Greek Epithalamium of* Theocritus.

BY the *Ancient* Love-Song, from which I propoſe to derive ſeveral Obſervations on various paſſages of this Song of Songs, my Readers, who have peruſed the Preface to this work, know that I mean the xlvth Pſalm, which plainly appears to have been compoſed on account of the Marriage of ſome Jewiſh King of *remote Antiquity*, and according to the common opinion, on account of that of Solomon himſelf. But if it was of ſome *other* ancient King of that People, it muſt nevertheleſs be ſuppoſed conſiderably to illuſtrate this Song concerning Solomon.

OBSERVATION I.

The firſt thing I would take notice of in this Pſalm, is its deſcribing, with a good deal

deal of particularity, *the Dreſs* of the Queen; from whence it appears that *ſuch Deſcriptions* were perfectly in the Jewiſh Taſte, and by no means thought improper for Songs of this kind: "The King's Daughter is all "glorious within; her *Clothing is of wrought* "*Gold.* She ſhall be brought unto the King "in *Raiment of Needle-work*," ver. 13, 14. The explaining then Cant. vii. 1, 2, 5, of the Dreſs of Solomon's Queen, cannot be ſuppoſed to be *unnatural*, and *contrary to the Jewiſh Taſte.* It is without doubt the intention of the Poet there.

The painting the Bodies of eminent Perſonages, or of others upon remarkable occaſions, is known to have obtained in Countries very remote from each other. Our Britiſh Anceſtors were painted, and Dampier, the celebrated Voyager, brought over an Eaſt-Indian Prince, whoſe ſkin was very curiouſly ſtained with various figures. But what is much more amuſing to the Imagination, the wild Arabs, that dwell in the very Country to which this Song refers, adorn themſelves after this manner, according to D'Arvieux, who tells us, among other things, in his Deſcription of the Preparatives for an

Arab

Arab Wedding, that the Women *draw, with a certain kind of Ink*, the figures *of Flowers*, Fountains, *Houſes, Cypreſs-Trees, Antilopes, and of other Animals upon all the parts of the Bride's Body*[1]. I cannot however, by any means, ſuppoſe, *the Jewels the work of the hands of a cunning Workman*, or *the heap of Wheat ſet about with Lilies*, mentioned in the beginning of the viith chapter of this Song, are to be underſtood after this manner, and deſigned to expreſs *drawings* of this kind. Much leſs can they be underſtood *ſimply* of the ſeveral parts of the human body, *unadorned* as well as *unclothed*. The paſſage without doubt deſcribes her Clothing.

This is not a only a more *diſcreet* way of interpreting theſe paſſages, but better agrees with the mention of the *Queen's Clothing* in the xlvth Pſalm, and her *Raiment of Needle-work*, as well as with the mentioning *her Shoes* in the beginning of that very paragraph, in which we have an account of theſe things. Not to ſay, that though the Arabs of the Holy-land at preſent paint their Skin after this manner, and might do

[1] Voy. dans la Pal. p. 223,

it anciently, yet the Iſraelites might not, and indeed might conſider themſelves as forbidden by Moſes to do ſo: "Ye ſhall not "make any Cuttings in your fleſh for the "Dead, *nor print* ANY *marks upon you*[k]."

That the Garments are referred to is indeed ſo viſible, that interpreters have not unfrequently ſo interpreted theſe paſſages, but I do not know whether they have obſerved, from the xlvth Pſalm, that ſuch deſcriptions are perfectly in the Jewiſh taſte; and I am ſure none of them have illuſtrated theſe paſſages in ſo happy a manner as Lady Montague has undeſignedly done, in the account ſhe gave of her Eaſtern Dreſs to one of her Correſpondents.

"The firſt part of my Dreſs," ſays this lively Writer[l], "is a pair of Drawers, very "full, that reaches to my Shoes, and con-"ceals the Leg more modeſtly than your "Petticoats. They are of a thin roſe-"coloured damaſk, brocaded with ſilver "flowers. My ſhoes are of white kid lea-"ther, embroidered with gold. Over theſe "hangs my Smock, of a fine white ſilk "gauze, edged with embroidery. This

[k] Lev. xix. 28. [l] Vol. II. p. 28—31.

"Smock

" Smock has wide ſleeves, hanging half-
" way down the arm, and is cloſed at the
" neck with a diamond button; but the
" ſhape and colour of the boſom is very
" well to be diſtinguiſhed through it.——
" The *Antery* is a Waiſtecoat, made cloſe
" to the ſhape, of white and gold damaſk,
" with very long ſleeves falling back, and
" fringed with deep gold fringe, and ſhould
" have diamond or pearl buttons. My
" *Caftan*, of the ſame ſtuff with the Draw-
" ers, is a robe exactly fitted to my ſhape
" and reaching to my feet, with very long
" ſtrait falling ſleeves. Over this is the
" Girdle, of about four fingers broad,
" which, all that can afford it, have en-
" tirely of diamonds, or other precious
" ſtones; thoſe, who will not be at that
" expence, have it of exquiſite embroidery
" on ſattin; but it muſt be faſtened before
" with a Claſp of Diamonds.—The Head-
" Dreſs is compoſed of a Cap, called *Tal-
" pock*, which is, in Winter, of fine velvet
" embroidered with pearl or diamonds.
" And, in Summer, of a light ſhining ſil-
" ver ſtuff. This is fixed on one ſide the
" head, hanging a little way down with a
" gold

" gold taſſel, and bound on, either with a " circle of diamonds (as I have ſeen ſeveral) " or a rich embroidered handkerchief. On " the other ſide of the head, the hair is laid " flat; and here the ladies are at liberty to " ſhew their fancies; ſome putting Flowers, " others a plume of Herons Feathers, and, " in ſhort, what they pleaſe; but the moſt " general faſhion is a large *Bouquet* of " Jewels, made like natural Flowers, that " is, the buds of pearls; the roſes of dif- " ferent coloured rubies; the jeſſamines of " diamonds; the jonquils of topazes; &c; " ſo well ſet and enamelled, 'tis hard to " imagine any thing of that kind ſo beau- " tiful. The Hair hangs at its full length " behind, divided into treſſes, braided with " pearl or ribbon, which is always in great " quantity," &c.

Not only are the times of Solomon and Lady Montague very remote from each other, but the Country whoſe Dreſs ſhe deſcribes is alſo conſiderably diſtant from Judæa; yet notwithſtanding, this account muſt be acknowledged to be very inſtructive. If the Beauty of the *Shoes* of this ancient Princeſs was equal to that of thoſe of our

Ambaſſadreſs, it is no wonder that circumſtance is not omitted. The *concealed Dreſs of the Thighs* of the Engliſh Lady, (the Drawers,) which I ſhould ſuppoſe is the meaning of the word, tranſlated in our common verſion, "*the Joints*," and in the new one, "*the Moldings*," (ſince the verb, from which the original word is derived, expreſſes withdrawing and concealment, ch. v. 6,) had what were like *Jewels of Silver*, that is, curious Works of Silver, being embroidered with *Silver Flowers*, which is part of the deſcription of the Magnificence of the Ancient Jewiſh Dreſs. Various are the forms into which the *Claſps* of a Girdle may be faſhioned: we are not told what that of Lady Montague was; that of the Arab Princeſs, as delineated in La Roque's book, was a Roſe, with the Pod of ſome flower on each ſide of it; but that of Solomon's Wife, it ſeems, was that of a *round Goblet*, or *Cup*, which wanted not liquor—ſo formed as to look filled with liquor, or mixed wine, as it might eaſily be made to do, by a proper diſpoſition of the precious ſtones. I do not ſuppoſe we can have any great dependance on this Picture in La Roque, but it may ſerve to

ſhew,

ſhew, how natural this interpretation of the Goblet is. Whatever difficulties Interpreters have met with, in explaining "*the* "*Heap of Wheat ſet about with Lilies,*" of this ancient Princeſs, it is evident that it is a very natural poetic deſcription of Lady Montague's Waiſtecoat, made of *gold* damaſk, and *fringed with Gold*, beneath which appeared a large border of the fineſt *white* gauze, nothing being more common than to expreſs an *exquiſite white* by that of the *Lily*, and to uſe the Epithet of *golden* when Poetry ſpeaks of *Grain*. I will not affirm that the Queen here was dreſſed *juſt* as her Ladyſhip was, but I am ſure it is much more eaſy to receive ſuch a ſuppoſition, than to imagine with Lamy[m], that *they might have a cuſtom in Palæſtine* of ſtrewing flowers *round the* heaps of Corn *after it was winnowed, and that there is an Alluſion to that Cuſtom here*. Not to ſay that ſhe, whoſe Nuptials were ſung in the xlvth Pſalm, is expreſly ſaid to have been clothed in a Garment of *wrought Gold*. The *Flowers of the Head-Dreſs*, would make the comparing the Head of a modern Eaſtern Lady to *Carmel*

[m] See Notes on the New Tranſlation, p. 87.

quite

quite natural: *Carmel* being remarkable for the richneſs of its Soil, and the nobleneſs of its vegetable Productions[n]. And as we may believe the cuſtom of adorning the head with Flowers, either natural [o] or artificial, was of great Antiquity, though we may believe not then in near ſo expenſive a manner as now, according to our Ambaſſadreſs, it in like manner explains and juſtifies this ancient compariſon. When the *Hair of the head* is ſaid to be like *Purple*, we muſt, I think, admit the obſervation in the notes on the new tranſlation, that this is not to be underſtood of the *Fillet*, with which her Hair was tied up, or rather the *Ribbon*, braided according to Lady Montague into the Treſſes of her Hair, becauſe the letter *Caph* then would be redundant, and it would have been ſaid the Hair of thy Head *is* Purple, not *like* Purple. But then I do not believe it is neceſſary to ſuppoſe the *Colour* of the Hair is here alone referred to, as that

[n] See Egmont and Heyman, Vol. II. p. 11—13.

[o] So Dr. Ruſſell tells us the Women of Aleppo are very fond of flowers, and decorate their head-dreſs with them, in a paſſage which gives an account of the Plants they cultivate, not of their Jewellers.

Writer

Writer ſuppoſes, the *Caph* would be equally redundant in that caſe, were the hair *properly* Purple; not to ſay that an hair *black* towards the roots, and *lightly tinged with gold* towards the extremities, cannot well, I ſhould think, be ſaid to be *like* Purple, with reſpect to *mere* colour. *Purple*, we all know, was ſuppoſed to be the nobleſt of Colours, and when the Jewiſh Poet ſays, "the Hair of thine Head is like Purple," I ſhould ſuppoſe he rather meant, that it excelled that of Ladies in common, in point of *quantity* as well as of *colour*, as Purple excels other Dies. So Lady Montague goes on, in the letter from whence I drew this citation, "I never ſaw in my life, ſo many "*fine heads of hair*. In one Lady's I have "counted an *hundred and ten Treſſes*, all "natural; but it muſt be owned, that every "kind of Beauty is more common here "than with us." Such a Lady's Hair I imagine, (her's that had an hundred and ten Treſſes,) whatever was its colour, provided it was an agreeable one, might be ſaid to be *like Purple*, precious that is as Purple, whoſe value is expreſſed in many paſſages of Scripture.

The Beauty of the thought would be greatly augmented, if Father Houbigant's verſion of this place were admitted, who ſuppoſes the words are to be taken in connexion with what follows, and ſignify, "the "Hair of thy Head is like the Purple of "the King faſtened from the Cielings," like the Purple Curtains that is, that hang in magnificent Feſtoons from the Cielings of the Palace; or perhaps from the Cieling over the Throne of King Solomon, ſhading and ornamenting his Head in the moſt exquiſite manner. Nor is this Interpretation peculiar to Father Houbigant, ſince it appears by the ancient Scholia, annexed to the London Edition of the Septuagint of 1653, that it was long ago underſtood in much the ſame ſenſe [p].

Observation II.

If this deſcription of the beginning of the viith chapter, is to be underſtood of the Queen's Dreſs, agreeably to the turn of the xlvth Pſalm, the Deſcription that is given

[p] Και η διακοσμησις αυτ ως πορφυρα βασιλεως περιδεδεμενη ελιμασι.

of

of the King, in the close of the vth, must, *of course*, be interpreted after the same manner; but it is to be remembered, that the same Psalm speaks of *his* Vestments [q] as well as *her's*, which is an additional proof of the justness of this Observation, as it proves that such references are perfectly according to the ancient Jewish Genius, in composing their *Songs of Love*, as well as Allusions to the Dress of the other Sex.

His Belly's then being like *bright Ivory overlaid with Saphires*, is not to be understood to mean, that the *blue veins* were seen through his *clear snowy Skin*, like a *Saphire Stone through a thin transparent plate of Ivory*; for how fine soever this image may be thought, (see the Note of the New Version on this place,) it is more agreeable to the *Spirit* of these ancient Jewish Songs, to understand it of the *Robe with which his body was covered*, than of his Body itself. This is also strongly argued by Bishop Patrick from other considerations; which makes the explanation of this later ingenious Writer the more strange. But at the same time I must add, that I cannot sup-

[q] Ver. 8.

poſe the Biſhop's interpreting this of the *Dreſs of the High-Prieſt* is equally concluſive, for though the Robe of the Ephod was certainly of *blue*, and, it ſhould ſeem, worn over an inner veſtment of *fine Linen*, yet *blue and white* was the apparel too of *ancient Eaſtern Kings*, Eſther viii. 15, and might as well therefore be referred to in a Poem which celebrates the Nuptials of a *King*, and deſigned no intimation of his being the type of one that was to be an *High-Prieſt as well as King*, as if it had that circumſtance in view, and conſequently as this would not give any *diſtinct and proper* hint of ſuch a circumſtance, there is no reaſon to believe it was intended.

His Legs being as *Pillars of Marble*, ſet upon *Sockets of fine Gold*, is doubtleſs to be explained after the ſame manner. It is indeed a little ſurprizing, that ſo ſenſible a Writer, as the Author of the New Verſion and Notes, ſhould ſuppoſe it might be intended to expreſs thoſe parts *naked*, though he admits indeed the words may be an Alluſion to his *Sandals* bound upon his feet with golden ribbands. Should it be admitted that the feet themſelves were of a redder

redder tincture than the legs and thighs, would this have been any diſtinguiſhing mark by which to know her Beloved? would not the feet of common people have rather appeared yellower than his, as being more expoſed to the Sun? Doubtleſs the *Legs* being like *Pillars of Marble* refers to the *Breeches of fine Linen* he wore, ſuch garments being ordered to be worn by the Prieſts of God, whoſe Veſtments were appointed for *glory and beauty*, Exod. xxviii. 2, 42; as the *Pedeſtals of Gold* certainly do to the Sandals or *Shoes*, which, if made of white kid leather, might notwithſtanding be *embroidered with Gold*, as Lady Montague's were, or whatever materials they were compoſed of were adorned with Gold, after a manner not uſed at that time by any but very eminent perſonages, perhaps by Princes. Theſe things were doubtleſs diſtinguiſhing, and perhaps ſufficiently deſcriptive of her Beloved, as to Dreſs; a third however is added, "His Hands are as gold Rings ſet "with the Beryl."

Biſhop Patrick appears to be greatly pleaſed with the *Rabbinical* account of the High-Prieſt's Coat, whoſe Sleeves, they ſay, came

down to his very *Wriſts*, nay, according to Maimonides, to the *hollow of his hand*, which Sleeves, it ſeems, as well as the whole Coat, were embroidered, that is wrought with a kind of *œillet holes*, made with *gold Rings in which were fixed precious Stones*, becauſe this account fully explains, he ſuppoſes, theſe words, "His Hands "are as gold Rings ſet with the Beryl." But as the Robe's being ſaid to be of *blue and white*, doth not neceſſarily point out the Veſtments of the High-Prieſt, as I have already ſhewn, but may as well be underſtood to be a deſcription of the Royal Dreſs, ſo another Regal Ornament, which Jewiſh Princes in particular wore, *Bracelets*, perfectly explains this part of the deſcription: *His Hands are Gold Rings, ſet with the Beryl*; or in other words, *Bracelets are on his Wriſts, ſet with Jewels*. So D'Herbelot enumerating, in one of his articles [r], the marks of Royalty, mentions *Bracelets*; and the Amalekite, who ſaid he ſlew Saul, brought unto David his Crown and his *Bracelet*, "I took the Crown that was upon his "head," ſaid the Amalekite, "and the

[r] Malek Rahim fils de Sultan Addoulat Omadeddin.

"Bracelet

"Bracelet that was upon his arm, and "have brought them hither unto my Lord." 2 Sam. i. 10.

The mention of the *Crown* may, perhaps, remind us of that part of this deſcription which ſays, "His Head is as the "*moſt fine Gold*;" but as this is in that part of it which ſpeaks of his *natural* accompliſhments, not his Dreſs, probably it is to be underſtood not of his Crown, but that his Head was more beautiful than that of other Men, as a veſſel formed of Gold is more precious than one made by the Potter [t]; or it might be a deſigned Ambiguity, whoſe ſenſe the Poet intends to repreſent as not developed, and rendered determinate, till the cloſing part of the deſcription came. Such an Ambiguity would not be without it's beauty: but be this as it will, it is certain it cannot refer to the Colour of his Hair, which we are expreſly told was like that of a *Raven*.

Ibrahim's Love-Song, which Lady Montague has given us, will bring us back again to this Deſcription, but I diſmiſs it at pre-

[t] See Lam. iv. 2.

ſent, as I would firſt conſider how far this ancient Jewiſh Pſalm, No. 45, will carry us.

OBSERVATION III.

Perfumes were uſed on ſuch Solemnities as theſe among the Jews, it ſeems, and that in the caſe of the *Men*, as well as the *Women*: "All thy Garments ſmell of *Myrrh and* "*Aloes and Caſſia*", ſays this xlvth Pſalm; which ſpeaks alſo of the Bridegroom as "Anointed with the Oil of Gladneſs."

This is very different from the earlier Greek and Roman Uſages. Among them ſuch ſweet Scents were thought graceful enough among the *Women*, but they would have been ſo far from celebrating the Men on that account, who were wont to uſe nothing but ſimple Oil, that they would rather have upbraided them for it[t]. And Suetonius tells us, that *Veſpaſian*, an Emperor of later times, was ſo diſpleaſed with a young Officer of his Army, who had anointed himſelf with ſome *fragrant Ointment*, when he came to return him thanks for ſome favour that the Emperor had con-

[t] See Potter's Antiq. of Greece, B. IV. ch. 19.

ferred

ferred upon him, that he told him that he had rather he had *ſmelt of Garlick*, and that he recalled his Grant.

In the Eaſt, on the contrary, the *Men* are perfumed as well as the *Women*, and particularly on theſe occaſions, to this very day [n]. And it appears from this Pſalm, that they were wont anciently to celebrate this circumſtance in their Songs.

It is no wonder then that it is introduced into this Song of Solomon. Nor are we to underſtand ch. i. 3, "Becauſe of the Sa-"vour of thy *good Ointments*, (thy *Name* "is as Ointment poured forth,) therefore do "the Virgins love thee," as expreſſing in the leaſt a *Diſdain* for Odours among Men, but merely *Preference* — that precious as thoſe Perfumes were, his Good Name was infinitely more ſo. How graceful this Turn!

It may be difficult to determine with *preciſion* what theſe Perfumes were, but I cannot but obſerve, that it is not very favourable to Biſhop Patrick's ſuppoſition, that there is an alluſion to the Veſtments of the High-Prieſt in the Deſcription that is given us of the Dreſs of the King, ſince, except-

[n] See Arab. Nights Entert. Vol. III. Night 94.

ing

ing the Myrrh, there is not one of thoſe odoriferous ſubſtances that were uſed in the Sacerdotal Ointment; nor yet in the Perfumes that the Prieſts were to miniſter with in the Sanctuary. Our Tranſlation indeed ſeems to ſuppoſe there were two of theſe fragrant ſubſtances, but the word tranſlated Caſſia is not the ſame, in the original, with that tranſlated Caſſia, Exod. xxx. 24.

The Perfumes that are now made uſe of among the Arabs on ſuch occaſions are, according to D'Arvieux[w], Storax, Benjamin, Civet, beſides ſome others which he has not particularized. Amber and Aloes Wood are mentioned by Lady Montague, in the account ſhe gives of a Viſit ſhe made to a Turkiſh Lady of very great quality[x]. The laſt is known to be a moſt exquiſite Perfume, but whether that, or any of the others theſe modern Travellers have mentioned, are referred to in this Pſalm, or in this Song of Solomon, I ſhall not take upon me to determine.

[w] Voy. dans la Pal. p. 223.

[x] Vol. II. p. 91.

OBSER-

OBSERVATION IV.

In *what manner* the Royal Bridegroom's Veſtments were made fragrant, the Pſalmiſt doth not inform us, but beſides *Unctions*, *Sprinkling* of odoriferous Waters on the Clothes, and *Fumigations in confined places*[y], they ſometimes *burn* theſe ſweet Odours in a more *unconfined* way in the Levant, and in particular at their Weddings.

So Lady M. Wortley Montague, in the account which ſhe gives of the Reception of a beautiful young Turkiſh Bride at the Bagnio, which I have already cited, tells us Perfumes were burnt there after this manner, *two Virgins met her at the Door, two others filled Silver Gilt Pots with Perfumes, and began the Proceſſion, the reſt following in pairs to the number of thirty—— in this order they marched round the three large rooms of the Bagnio.* This was done in an open Bagnio, and in a Proceſſion round ſeveral large rooms; in common the head is *wrapped up in a ſort of Veil*, or the ſmoke by ſome means confined, in order that the Hair may the better imbibe the Fragrancy.

[y] See Obſerv. on divers Paſſages of Scripture, p. 274, 275.

Agree-

Agreeably to this, the Bride of Solomon is repreſented here, (in ch. iii. 6,) as perfumed in a ſolemn Proceſſion made upon occaſion of the King's entering with her into Jeruſalem. The *Virgins* went out to *meet them*, ch. iii. 11; they burnt Odours before them, ver. 6, with a profuſion that became a Royal Wedding, ſo that the ſmoke aſcended up like Pillars, it ſeems; they carried *Lamps* too without doubt on this occaſion, as the Virgins are ſaid to do in the Parable of our Lord[z]; and ſung before them; but the Writer of this Song, full of the thoughts which came pouring on his mind, and ſuppoſing his Readers ſhould make up ſuch Deficiencies, did not think it neceſſary to ſet down every circumſtance with minute nicety. A number of particulars, without doubt, are included in thoſe general words of the Pſalmiſt, "With "*Gladneſs and Rejoicing* ſhall they be "brought, they ſhall enter into the King's "Palace."

Or theſe Pillars of Smoke may refer to the burning Perfumes in Jeruſalem, as a Preparative for the Reception of the Royal

[z] Matthew xxv.

Pair;

Pair: ſo Maillet deſcribing the Entrance of the Ambaſſadors of an Eaſtern Monarch, ſent to propoſe Marriage to an Ægyptian Queen, into the Capital of that country, tells us, *the Streets through which they paſſed were ſtrewed with Flowers, and* precious Odours *kept burning in the Windows from very early in the Morning, embalmed the Air there,* beſides other expreſſions of regard that were made uſe of on that occaſion. Let. v.

Observation V.

A Litter, Palanquin, or ſomething of that kind, was uſed, it ſhould ſeem, in this Proceſſion for the conveyance of the Bride; and was ſomething ſo magnificent, and perhaps ſo unuſual too, as to be thought worthy of being celebrated in theſe Songs.

The xlvth Pſalm, I think, whether it refers to theſe Nuptials, or to ſome other Royal Wedding, takes notice of this manner of conveying the Bride, "The King's "Daughter is all glorious WITHIN; her "Clothing is of wrought Gold," ver. 13. Where the word *within,* is not that which

is

is uſed to ſignify within a *man's ſelf*, but expreſſes the being *within ſome place*. Glorious within therefore, which is ſaid of the King's Daughter, means her being covered with Veſtments of wrought gold, *within ſome Vehicle* in which ſhe rode.

Agreeably to this, when it is ſaid, Cant. iii. 7, "Behold *his Bed* which is Solomon's," it is to be underſtood, I preſume, of the Bed, the Litter, the Palanquin, or whatever other name better ſuits it, which Solomon *prepared* for his Bride, and in which *ſhe rode* on this ſolemn occaſion. The Deſcription of it follows, ver. 9, 10, and puts thoſe that have read Mandelſlo in mind of that pompous Vehicle, which is depicted in his Book[a], and in which he ſaw an Eaſtern Governor carried. I will not take upon me to affirm that Solomon's Bed was preciſely the ſame, but I think I may venture to ſay, that if it's top and bottom had been made of Cedar of Lebanon; if this top had afterwards been covered with Purple; if the Pillars had been of Silver; the Carpet underneath of Cloth of Gold; and the Furniture on which this Eaſt-Indian Viceroy ſat had

[a] P. 151.

been

been Needle-work, wrought by the Daughters of Jeruſalem, and preſented as a Token of Duty and Love; no words could have given a more lively deſcription of this Vehicle in ſhort, than this paſſage of the prophetic Poet. All that is wanting is the transferring it from an *Elephant*, which it ſeems this Eaſt-Indian uſed, to a Camel, which would better ſuit, I preſume, the ſtate of things in Judæa in the days of Solomon.

The Magnificence of this Chariot was a natural ſubject of Poetry, and the more ſo, if ſuch a ſort of Carriage was then firſt ſeen at Jeruſalem. It is certain, the preſent Arab Women of the Holy-Land, even their Princeſſes, ride on Camels, with no other Apparatus than a Carpet under them, and ſome Flowers placed by way of Ornament about their Camels, when they make even Viſits of Ceremony, if we may believe D'Arvieux [b]; and I think we may juſtly ſuppoſe, the Pomp of the Iſraelites, before the days of Solomon, did not exceed that of the modern Arab inhabitants of that country.

[b] Voy. dans la Pal. p. 249.

OBSERVATION VI.

The xlvth Pſalm joins *Weapons* and *perfumed Garments* together; and bids the Royal Bridegroom gird on his *Sword* in the beginning of the Pſalm, which ſpeaks in the cloſe, of introducing the Bride and her Maidens with *Gladneſs and Rejoicing* into the Palace. This may appear an odd *Aſſociation*, it may ſerve however to illuſtrate that paſſage of this other Song of Loves, "Threeſcore valiant men are about it, of "the Valiant of Iſrael. They all hold "*Swords*, being expert in *War:* every man "hath his *Sword* upon his thigh, becauſe "of Fear in the Night," ſo far as to ſhew, it was thought by the Ancient Jews by no means an unnatural thing to join them together.

If there was no occaſion for Apprehenſion, to ſo powerful a Prince as Solomon, and ſo near his Capital as he muſt be, to have it expected the Virgins ſhould meet him in Proceſſion, (though by the way the *Arabs* of thoſe Countries are, and were, exceſſively audacious[c],) it muſt be underſtood to be an

[c] See Obſerv. on divers places of Scrip. Ch. 2. Obſ. 9.

ancient

ancient cuſtom, derived from more troubleſome times, when Weddings were oftentimes turned into Mourning, by Enemies that laid in Ambuſh. So the *Jews themſelves* afterwards ſerved an *Arab* Clan that had injured them, according to the Writer of the firſt book of Maccabees, and turned the Joys of a Marriage Proceſſion into bitter Lamentation: a Fact I had occaſion to mention, I think, in the firſt part of this work. From the *frequency* of theſe ſudden and fatal Attacks, a cuſtom ſeems to have taken its riſe, of having a number of armed men to guard the Bride, which was not laid aſide in the moſt peaceful times. So the *Swiſs*, or *ſome* of their Cantons at leaſt, are ſaid to carry their Arms always with them to Church, even in the moſt peaceful times, a cuſtom derived from former ages, in which Broils and Diſturbances more frequently happened.

OBSERVATION VII.

As ſome Old Jewiſh Songs made no Scruple of addreſſing the Royal Brides, whoſe Nuptials were celebrated by them, to forget

their own People and their Father's Houſe, as is evident from Pſalm xlv. ver. 10; and of ſuppoſing this would greatly indear them to the Kings that married them, ver. 11; it appears to me moſt natural, to underſtand ch. iv. ver. 8, of this Song of Songs, in the ſame ſenſe. In the Pſalm the Expreſſions are ſimple and clear; in this Song figurative terms are uſed, but they are ſufficiently eaſy to be underſtood.

I have ſhewn, in the firſt part, that the beginning of this ivth chapter is to be underſtood as repreſenting the Songs ſung before the Bridegroom and Bride, as they went in ſolemn Proceſſion towards Jeruſalem. We cannot then underſtand *Lebanon*, *Amana*, *Shenir*, and *Hermon*, literally: for not to ſay that a Princeſs of *Ægypt* would hardly have been brought to Solomon that way; I would obſerve, that they were at too great a diſtance for the Daughters of Jeruſalem to go to, in order to come ſinging in proceſſion *from thence* all the way to that city. Proceſſions of Virgins were not wont, I believe, to go out to the diſtance of ſeveral days journey to meet even a *Royal Pair*, but Lebanon it is certain was ſeveral days journey

from Jeruſalem, and in the extremity of Solomon's Kingdom. I think then we muſt ſuppoſe this paſſage is not to be underſtood literally.

This ſeems to be farther confirmed, from the conſideration that theſe places were very different from each other, and ſhe could only have ſtopped at one of them when this Proceſſion met her, from whence they invite her to proceed onward; for if they were all parts of one and the ſame range of mountains, yet they were different parts, very diſtinct, and perhaps conſiderably *diſtant* from each other.

If the verſe is to be underſtood in a figurative ſenſe, muſt it not be underſtood as ſignifying the dangers to which they are expoſed that dwell in *Idolatrous Countries?* It is certain theſe Mountains are not ſpoken of here on account of their *Pleaſantneſs*, tho' they were very pleaſant, particularly *Lebanon*[d], but of their *Danger*. If Danger, what Danger is it ſo likely a ſacred Poet would ſpeak of as that of Idolatry? Other Kingdoms, and Ægypt eſpecially, were as little infeſted with Beaſts of Prey as Judæa, but

[d] See ver. 11.

they were all places of danger on account of the Idolatries practiſed in them, and none more ſo than the country of this Ægyptian Princeſs. Agreeably to this, it ſeems, that other places, conſidered in contradiſtinction from Mount Zion, the Seat of the *moſt ſolemn Worſhip of the true God*, are called *Mountains of Prey* by the Pſalmiſt[e]. The Interpretation then, which I am now propoſing, is truly according to the Spirit of the Old Teſtament Writings; perfectly correſponds with the plain meaning of another Hebrew Song, compoſed on the ſame, or a like occaſion; and at the ſame time propoſes the conſideration in the manner the moſt proper in the world, as being both moſt *reſpectful* to Pharaoh and his people, with whom Solomon was making affinity, and moſt *poetic*, Poetry delighting in Images and Allegorical Expreſſions.

I can hardly imagine the turn of the New Verſion, "Look down [ſecurely] from the "top, &c," is exact: her *coming from* places of Danger, not her *looking forth with Security* from the midſt of them, is what is here meant. And as the ſame word is uſed

[e] Pſalm lxxvi. 4.

to

to ſignify looking with Affection toward, or on a Perſon, Iſ. lvii. 9, we are undoubtedly to underſtand it in ſome ſuch ſenſe here, *Come with me from Lebanon, turn away thine Eyes from Amana, &c, and look on me with Tenderneſs.*

La Roque tells us, in his deſcription of *Lebanon*[f], that there are many *Tigers* and *Bears* in that Mountain, but he makes no mention of *Lions* on that occaſion: Ruſſell, on the other hand, after telling us that one part of Mount Taurus gives ſhelter to the *Ounce*, and that ſome few *Tigers* are found in moſt of the high Mountains about *Aleppo*, goes on to inform us, that it is *on the Euphrates*, betwixt *Bagdad* and *Buſſorah*, that the *Lion* is found, that is, in *low* grounds, near Water. Perhaps then, it is not that a Change has been brought about, as to the *ſavage inhabitants* of the places mentioned in this ancient Poem, but that this Old Writer never intended we ſhould conſider theſe two clauſes—" from the Lions Dens, " from the Mountains of the Leopards," as merely explanatory of the nature of the

[f] Voy. de Syrie, &c. p. 70.

places he had mentioned, but as quite diſtinct from them, *Look on me from the* mountainous *Haunts of Bears and Tigers, from the* lower places *where the Lioneſſes have their Dens, and from the Hills where Leopards range:* from places of danger that is of every kind. This may ſerve as a farther confirmation of the thought, that it is not from one particular place where ſhe had *encamped*, or *reſted*, that the Singers exhort this Lady to proceed with Solomon, but that ſhe is invited to abandon all places of Danger whatſoever, how different and oppoſite ſoever their natures might be, *Mountains or Low-Lands*, and conſequently that the words are to be underſtood as Allegorical.

OBSERVATION VIII.

As *Dignity of Deſcent* is a topic of Praiſe among all Nations, it is no wonder that it appears in the xlvth Pſalm, "*King's Daugh-*" *ters* were among thy honourable Women: " upon thy right hand did ſtand the Queen " in gold of Ophir," ver. 9. The Queen here is ſuppoſed to be ſuperior in Dignity to his

his other Women, yet ſome of them are celebrated as being *Daughters of Kings.*

Since then She that is ſpoken of in the beginning of the viith chapter of this Song is only ſtiled *Princes* Daughter; and, according to the Annotations on the New Verſion, that would more exactly have been tranſlated, "O *Nobleman's* Daughter;" we muſt imagine, as the Jewiſh Senſe of things on this point was conformable to that of other Nations, the perſon here ſpoken of was not of *Royal Blood*, much leſs the Daughter of a Prince as powerful, haughty, and of ſuch Antiquity, as the Kings of Ægypt were.

This ſeems to be one of the reaſons, the Author of that Tranſlation aſſigns, for the ſuppoſing the Bride was not an Ægyptian Princeſs; but the more proper uſe to be made of this Obſervation is, that the Perſon here ſpoken of is not the Bride, but that other Wife of Solomon, that is repreſented as diſcontented and complaining in other parts of this Song. A Remark which may be of conſiderable conſequence towards the forming an accurate Commentary on this Ancient Song.

As I do not recollect any thing more in this Pſalm, which may ſerve to illuſtrate the Poem we are now conſidering, the next Obſervations ſhall be derived from the Love-Verſes of Ibrahim. My Reader will recollect they are ſet down at length in the Preface, and will remember they are a *modern* Eaſtern Love Ode, relating to the expected Marriage of a *Royal* Perſonage, as the xlvth Pſalm is an ancient one among the Jews, and moſt probably one that was *Contemporary* too with this Song of Songs, and drawn up on the *ſame occaſion*.

OBSERVATION IX.

The *Beauty of the Vine*, at leaſt in one ſeaſon of the year, is greatly admired by the People of the Eaſt at this time; which illuſtrates the frequent ſuppoſition of the *Gratefulneſs of the Vine* in Solomon's Song: "The *Vines* with the *tender grape* give a "good Smell. Ariſe, my Love, my Fair "One, and come away," ch. ii. 13. "Let "us get up early to the Vineyards, let us "ſee if the *Vine flouriſh*, whether the *ten-*"*der Grape* appear," ch. vii. 12.

That

That the *Beauty of the Vine* is greatly admired by the *preſent* inhabitants of the Eaſt, appears by that line of the Song of Ibrahim,

" I went down to *admire the Beauty of the* " *Vines.*"

We plant *Vines* in our gardens, it is true, but it is not, that I know of, becauſe we eſteem it on the account of the *Beauty* of its Appearance, but of the *Pleaſantneſs of its Fruit*. The Taſte however, it ſeems, of the Eaſtern People differs from our's on this point.

The *Seaſon of the Year* in which they are ſo delighted with it is, according to this Song of Ibrahim, when the Nightingales fill the Gardens, and *Roſes are in bloſſom*:

" The Nightingale now wanders in the " *Vines,*

" Her Paſſion is to ſeek *Roſes.*

" I went down to *admire the Beauty of* " *the Vines.*"

That is, when the *Vines are in Bloſſom*; for they that have drawn up for themſelves, what has been called an œconomical Calendar, and remarked with attention the ſteps by which Nature proceeds in the Vegetable World, will find the *Roſe-Trees and Vines*

bloſſom

bloſſom nearly at the ſame time. Roſes appear *ſooner* by a few days, but continue till Vines are in bloſſom, ſo that they are *Contemporaries.*

The *State of the Vine* at that time is this. The *Leaves* are of about two months growth, conſequently *very ſhady*, and ſhade is a very deſirable thing in thoſe hot countries; the *Buds* from whence the Grapes are to proceed having appeared ſome time, and having conſiderably ſwelled, begin to open, and when they are in *full bloſſom* give, *even in our climate*, a very *pleaſant Smell.*

This is not allowed by the very learned and ingenious Sir Thomas Brown, (the Author of the Religio Medici,) who is cited in the Notes to the New Tranſlation as ſaying, "That the *Flowers of the Vine* ſhould "be emphatically noted to give a *pleaſant* "*Smell* ſeems hard to our Northern Noſtrils, "which diſcover not ſuch Odours, and "ſmell them not in *full* Vineyards." This is ſomewhat ſtrange in an Author of ſo much *Curioſity* as Sir Thomas, ſince without the Advantage of having travelled, which I think he enjoyed in a conſiderable degree, he might have found a good deal

of

of Fragrancy in his own Northern County of Norfolk, in the Vines when in bloſſom. He admits however, that it is probable, from ſeveral circumſtances, that in *hot* regions they might have a *ſweet ſmell:* an obſervation which was *natural enough*, but extremely *languid*, and falling far ſhort of what ought to have been remarked, the truth being, that they are *conſiderably* fragrant here, (as any one may ſatisfy himſelf that is diſpoſed to try,) and conſequently, that in ſuch a warm Country as that of Solomon, it is probable they were extremely pleaſing to the Smell. So an eminent French Conſul [g] aſſures us, in the neighbouring country of Ægypt, an hundred *Violets* produce a greater effect than a thouſand of thoſe of Europe, and that their *Roſes* have nearly the ſame Superiority of Virtue to our's.

The words of the Jewiſh Poet ſhew, it was at the ſame ſeaſon that the *Vines* of Judæa were recommended, "Let us ſee if the "*Vine flouriſh*, whether the *tender Grape* "appear;" and it is elſewhere ſuppoſed, "the tender Grapes would give a *good Smell.*"

[g] Monſ. Maillet. Deſcript. de l'Egypte, Let. 9.

The

The Oriental Taſte then of *Ancient and Modern* times appears to have been, in this point, as well as in many others, invariably the ſame.

Observation X.

Fragrant as the Bloſſoms of the Vine are in thoſe countries; it is not however *neceſſary* that we ſhould ſuppoſe, it was ſelected as the moſt odoriferous of their Trees or Shrubs, it might very poſſibly be mentioned with diſtinction on account of their being wont to form Arbours, or places of delicious Retirement, in their Gardens, with this Tree.

For thoſe lines of Ibrahim,

"I went down to admire the *Beauty of*
"*the Vines*;
"The Sweetneſs of *your Charms* has ra-
"viſhed my Soul:"

ought, I think, to have another paſſage from the Letters of Lady Montague ſubjoined to them, as requiſite to the entering fully into the thought of Ibrahim. The paſſage I refer to, is the deſcription which ſhe gives of the Gardens belonging to the great

great houſes of the Turks[h]: There are none of our Parterres, it ſeems, in thoſe Gardens, but they are all planted "with high "trees, which give an agreeable Shade, "and, to my fancy," ſays ſhe, "a pleaſing "view. In the midſt of the Garden is the "*Chioſk*, that is a *large Room*, commonly "beautified with a fine fountain in the midſt "of it. It is raiſed nine or ten ſteps, and "incloſed with *gilded Lattices*, round which "*Vines*, Jeſſamines, and Honey-Suckles, "make *a ſort of green Wall*. Large Trees "are planted round this place, which is the "Scene of their greateſt Pleaſures, &c."

Capt. Norden, in like manner, ſpeaks of *Vine-Arbours*, as common in the Ægyptian Gardens[i]; and the Prænestine Pavement, in Dr. Shaw, gives us the figure of an ancient one.

I have been the more particular in this account, becauſe it is a circumſtance that may greatly ſerve, I am apt to believe, to illuſtrate in an eaſy manner a paſſage in Solomon's Song, which has appeared a good deal obſcure.

[h] Vol. II. p. 74. [i] Vol. I. p. 71.

For

For as it is, without doubt, to a place of this kind, and to ſuch *ſurrounding Vines*, mingled with Roſes, that the words of Ibrahim refer; ſo perhaps a more accurate expoſition cannot be given to thoſe words of this Song I am going to ſet down, than to ſuppoſe the Queen refers to ſuch a ſort of Vine-Arbour as theſe, when ſhe ſays, "My "Beloved was like a Roe, or a young Hart: "behold, he ſtood *behind our Wall*, he "looked forth at the windows, ſhewing "himſelf through *the Latteſs*, ver. 9."

Theſe *Chioſks* are formed by a *ſort of a green Wall*, as this agreeable Letter-Writer expreſſes it: and it deſerves remark, that the Hebrew word, here tranſlated *Wall*, occurs no where elſe in the Hebrew part of the Old Teſtament, and but twice in that part that is written in the Chaldee Dialect, I think, where it ſtands for the Wall of a *Royal Palace*, Dan. v. 5, perhaps with a deſign to expreſs its being *wrought with Flowers*, as it is now common in the Eaſt, to decorate the Walls of magnificent houſes with the repreſentation of Flowers and Leaves; and for the Wall of the *Temple* at Jeruſalem, Ezra v. 8, which if rebuilt by the

the Children of the Captivity, ſo as to have its Walls reſemble thoſe of the firſt Temple, muſt have been wrought with Foliage and Flowers after the ſame manner, for ſo we are expreſly told Solomon built his, 1 Kings vi. 18, 29; for there are other words that expreſs a *common* Wall.

"He ſtood," he *placed* himſelf that is, behind this Wall, enjoying himſelf in this cool Retirement; for the word doth not, I apprehend, denote the *particular Attitude* in which he placed himſelf, but merely his *Continuance* in this place: ſo it marks out the abiding of a perſon in a particular place, Zech. i. 10, who it is evident did not ſtand, in that ſenſe of the word which ſignifies the erect poſture of the whole body, for he *ſat*.

"*He looked forth at the Windows*" of this Chioſk, enjoying the pleaſure of an open proſpect into the Garden ſome times; and at others amuſing himſelf with putting his head "*through its Lattice-Work*," the more perfectly perhaps to enjoy the Smell of the Flowers that helped to form that delicious Bower, when his head appeared, among the Ornaments of that Wall of living Tapeſtry, like a noble *Flower burſting out of its*

its Pod, as the word rendered *ſhewing himſelf* is obſerved to ſignify [k].

The ſuppoſing Solomon to have gone to a Chioſk, to amuſe himſelf in ſuch a ſhady and odoriferous Retreat, and that thoſe words of the Jewiſh Queen are a deſcription of it, ſeems to me a much more natural interpretation of the paſſage, than that which has been given by ſome very ſenſible Writers, who ſuppoſe the words deſcribe the coming of the King to invite her into a country Retirement, and her ſeeing him, coming with this view, firſt at a great diſtance, in the *outward Apartments*, then looking *through the Windows*, and laſtly putting his head *through the Lattice*. I do not, I acknowledge, well know what is meant in this account by the ſeeing him *behind the Wall of an houſe*; and I very much queſtion whether the Statelineſs of their Forms of Decency, and eſpecially thoſe obſerved by Eaſtern Kings, would have admitted the putting his head through the lattice-work of the Queen's Apartments, when he came to invite her to come forth

[k] See the Notes on the New Tranſlation.

[l] P. 61.

and

and enjoy the Beauties of the Spring; but if they would, no interpretation ſeems to me more natural than what I am propoſing from this Song of Ibrahim.

Observation XI.

Hills, it is very well known, are the proper places for planting *Vines*, and Dr. Shaw accordingly ſpeaks of the *Mountains* of Judæa, as having been anciently very fruitful in producing *Wine*, as well as Oil and Milk, p. 337, &c, it may ſeem ſtrange then that the prophetic Poet here ſhould ſpeak of *going down* to ſee whether the *Vine* flouriſhed, chap. vi. 11; leſt ſuch a difficulty ſhould preſent itſelf to the mind, it ſhould be remarked, that *Ibrahim* expreſſes himſelf preciſely after the ſame manner,

" I *went down* to admire the Beauty of
" the *Vines*:"

which ſhews this way of ſpeaking is perfectly natural in the Eaſt.

The truth is, though their Vineyards were commonly planted upon *Hills*, their Gardens were wont to be in *low places*, on the Banks of Brooks and Rivers, as all the

Gardens of Aleppo are at this time by the ſides of a River, or of a Rill that feeds their Aqueduct, according to Ruſſell; and a Garden without *water* was anciently ſuppoſed to be a miſerable one, Iſ. i. 30; ſo that the term *going down* appears to be perfectly proper, eſpecially if I add, that the Vine will grow in theſe low lands ſo well, as thoroughly to anſwer the purpoſes for which they are planted in Gardens: ſo Capt. Norden, in deſcribing the Gardens of Old Cairo, only mentions Palm-Trees and *Vine-Arbours*, which leads us to ſuppoſe they were the moſt flouriſhing, or at leaſt the moſt grateful and remarkable of their productions.

Observation XII.

All the *Notes of the Seaſon* that occur in this book, ſo far as they are underſtood, agree to the time of the *bloſſoming of the Vine*; an Obſervation from whence ſeveral conſequences may be drawn.

Ibrahim makes the Singing of the *Nightingale*, and Roſes, contemporary things with the *bloſſoming of the Vine*.

" The Nightingale now wanders in the
" Vines;
" Her Paſſion is to ſeek Roſes.
" I went down to admire the Beauty of
" the Vines;
" The Sweetneſs of your Charms hath
" raviſhed my Soul."

As the Song of Solomon makes the time of *Singing*, and of the Vines with the *tender Grape giving a good Smell*, coincident.

The time when Roſes blow and Vines bloſſom *with us* is about the end of June[m], and conſequently about the end of April, I imagine, in Palæſtine; for though I do not remember to have obſerved in any Traveller an account when *they* bloſſom there, I have remarked, that other vegetable productions are, according to their reports, about two months forwarder than with us[n]. I ſay *about*

[m] In my Garden here, in Suffolk, the Vine did not begin to bloſſom till the beginning of July in 1765 and 1766, while the Roſes, I obſerved in 1766, bloſſomed two or three days before June ended; but with ſome of *my neighbours* the Vines began to bloſſom the end of June both in 1765 and 1766.

[n] So Dr. *Shaw* tells us, that the Plains of the Holy-Land, particularly betwixt *Jaffa* and Ramah, were every

about two months, becauſe as they probably were not very exact in their Obſervations, ſo different Soils and Expoſitions will make a difference of ſome days among us.

Agreeably to this Lady Montague, in a letter dated the firſt of April, (it is to be remembred ſhe uſed the Old Style,) tells us the country was *then* full of *Nightingales*, whoſe Amours with the *Roſes* is an Arabian fable, as well known there, as any part of Ovid among us, and conſequently the Singing of the Nightingale and bloſſoming of the Roſe

where planted with a beautiful variety of *Tulips*, in the beginning of March, (O. S.) p. 340; on the other hand, *Tulips* were gone April 9. N. S. when *Thevenot* travelled this Road, part 1. p. 181; in my Garden, which lies ſo as that its productions are *rather* backwarder than in ſome other places in the neighbourhood, *Tulips* did not begin to bloſſom till the beginning of May N. S. 1765, and were not quite gone the end of that month. So Haſſelquiſt, p. 120, tells us he found the fields in ſome places of the Holy-Land white with a ſort of *Feverfew*, in the beginning of April, and Feverfew with us is known not to bloſſom till June, and ſometimes July. Agreeably to this remark, I have by a *number of Obſervations* found that the Trees and Plants about *Aleppo* are forwarder than our's about two months, and it ſhould ſeem, from the relations of travellers, there is no great difference in this reſpect betwixt that part of *Syria* and *Judæa*.

muſt

muſt be ſuppoſed to be *contemporary* things: and indeed that ingenious Author directly remarks, that theſe lines of Ibrahim were a deſcription of that *Seaſon of the year* there [o].

Solomon's Song joins the time of the ſinging of birds, (of Nightingales it without doubt means,) and the voice of the Turtle together; and Lady Montague in the ſame Letter, or in one of the ſame date at leaſt, April 1. O. S, ſpeaks of Turtles as cooing on the Cypreſs-Trees of her Garden from morning till night [p].

At Aleppo, about the middle of April O. S. the country is ſaid to be in full bloom; and as the productions of the country about Aleppo and of Judæa are nearly in the ſame degree of forwardneſs [q], it is no wonder the Jewiſh Poet repreſents the time of the bloſſoming of the Vines, of the ſinging of the Nightingale, and of the cooing of the Turtle, as the time of Flowers too: it is the time when they are in the greateſt abundance.

[o] Vol. II. p. 52. [p] P. 40.

[q] See Obſerv. on divers paſſages of Scrip. Ch. 1. Obſ. 18.

Ch. vi. 11, and ch. vii. 12, make the times of the flowering of the *Pomegranate* and the bloſſoming of the *Vine* coincident; I have not had an opportunity of remarking myſelf when the Pomegranate does flower, but according to Miller of Chelſea, in his Gardener's Kalendar, the Pomegranate that produces ſingle, as well as that with double bloſſoms, flowers in June or July, which is preciſely the time I have found Vines bloſſom here. The firſt of theſe places ſpeaks alſo of Nuts as growing in this Garden. Dr. Shaw ſuppoſeth it ſhould have been tranſlated Walnuts; and it is certain they are very ſhady and pleaſant at the time the Vine bloſſometh.

From this Obſervation we may deduce ſeveral conſequences. 1. That our Jewiſh Poet has abſolutely *confined himſelf to Nature* in his deſcriptions. Mr. Addiſon obſerves in one of the Spectators[1], that a Poet is not obliged to attend Nature "in the "ſlow advances ſhe makes from one Seaſon "to another, or to obſerve her conduct in "the ſucceſſive Production of Plants and "Flowers. He may draw into his De-

[1] No. 418.

"ſcription

" ſcription all the Beauties of the *Spring* " *and Autumn*, and make the *whole* year " contribute ſomething to render it the " more agreeable, &c," but the Jewiſh Poet has not taken this Liberty, he has *followed Nature*, it ſeems, more cloſely. Now this may be an happy Clue, by which we may be enabled to extricate ourſelves from ſeveral difficulties, with which Commentators have been conſiderably puzzled, and is a Remark of ſome conſequence.

The *Maarbanie*, the Eaſtern Winter, is certainly paſt by April O. S; but all Showers are not over then, they hold till May; conſequently we muſt not underſtand " the " Rain is over and gone" as ſignifying, that all the *Showers of the Spring* were paſt, but only that it had juſt then ceaſed raining, after which, according to Ruſſell, *ſeveral days* of Fair Weather are wont to ſucceed. It is to ſuch a pleaſant Interval theſe words refer: had the Drought of Summer been evidently begun, the Country would have loſt its delightful appearance.

If the Writer of this Song was thus accurate, our Tranſlators muſt certainly be wrong in their verſion, " the Fig-Tree

"*putteth forth* her Green Figs," ſince I have found in my neighbourhood, in a yard where they were neglected, and had none of the advantages of cultivation, they were bigger than a large Damſon the middle of June N. S, which muſt therefore have been their ſize *at leaſt* in the royal Jewiſh Gardens at the time here deſcribed. At the ſame time we are not to imagine the word ſignifies they were *ripe* then, as the Note of the New Tranſlation ſeems to do, which tells us, "the Fig-Trees in Judæa bear "double crops; the firſt of which is *ripe* "in Spring:" ſince we find in Dr. Shaw', that the black and white *boccôre*, or early fig, (the *ſame we have in England*, and which in *Spain* is called *breba*, *quaſi breve*, as continuing only a ſhort time,) is produced in June. To which he adds, that the kermez, or "fig properly ſo called, "which they preſerve and make up into "cakes, *is rarely ripe before Auguſt*." The meaning then muſt be, the Fig-Tree beginneth to make her Figs *ſpicy*, or *palatable*, which however requires a long time to

' P. 144.

make

make them perfectly ſo, as a dead Body to be perfectly embalmed, for the ſame inſtructive Author tells us, that though the *Boccores*, or *firſt ripe figs*, were hard, and no bigger than common plumbs, in the Holy-Land, in the *beginning of April*, yet they had a method of making them ſoft and palatable, by *ſteeping them in oil*[t], *tho' they are not uſually ripe there*, on *the trees*, till the middle or latter end of June[u], that is not till about ſeventy days after, the time the Ægyptians took up in *embalming* a dead body, which embalming the original word ſignifies—The Fig-Tree beginneth to embalm her green Figs, to give them a fine flavour.

At the ſame time that the *Vine and the Pomegranate* bloſſom it ſeems the *Mandrakes of Antiquity* gave their Smell, ch. vii. 13. I do not know that this circumſtance will determine what plant was anciently meant by the *Dudaim* of the Scriptures, which we tranſlate *Mandrakes*, but it may perhaps prove, that ſome things that have been imagined to have been the Dudaim

[t] P. 335. [u] P. 342.

were

were not ſo; and it will be ſome advantage to be able at all to ſhorten the diſquiſitions of the Learned on this point, and ſhew that ſome of their conjectures are inadmiſſible.

2. Another conſequence is, that the *time of the Action* of this Poem is ſuppoſed to be very ſhort, every thing being ſuppoſed by the Poet to be tranſacted juſt as the *Vines were going into bloſſom*. Critics have enquired with care into the number of days which the reſpective Actions of the *Iliad*, *Æneid*, &c, took up, I will not undertake to be ſo exact, but after the manner of the Indians of North America, who mark out the time of their tranſactions, by ſaying ſuch an event happened when Strawberries bloomed, or the leaves fell, I would ſay the whole Action celebrated in this Song was in the time when the *tender grape* began to appear, and was expected to give a *good Smell*. This is more to be depended upon than to diſtribute theſe events exactly into *ſeven days*, as the Biſhop of Meaux has done [w]; and at the ſame time is ſufficient to determine, that every thing mentioned here

[w] See the Preface to the New Tranſlation.

has

has an intimate connexion with theſe Nuptials, and happened juſt at that time. A 3d Conſequence is, that the Marriage of Solomon with Pharaoh's Daughter was celebrated towards the latter end of April. An obſervation of no great moment, but what, perhaps, may be ſomewhat amuſing to the Imagination, as there is a pleaſure in ſettling the *chronology* of trifling Events when they reſpect great perſonages.

OBSERVATION XIII.

Every body knows that the *Eye* is an eſſential point in conſiderations of Beauty, and that nothing is more common than to refer to it in Love-Songs. We talk upon theſe occaſions of Eyes *black as a Sloe*, or *ſparkling as a Diamond*, and the Eaſtern People with great *Univerſality* of the *Eyes of the Antelope*; yet neither Ibrahim or the Song of Solomon make uſe of this Image: perhaps what the Turkiſh Poet has ſaid, may ſerve to account for this difference in the Song of Solomon from the eſtabliſhed Uſage of the Eaſt, on this ſubject.

That

That the Eaſtern Lovers are wont to compare the Eyes of thoſe they admire to the Eyes of the *Antelope*, appears from Monſ. D'Arvieux[x]. *Their Love-Songs*, (according to him,) *ſpeak* ſcarce *of any thing elſe but the Antelope's Eyes; and it is to this Creature they* always *compare their Miſtreſſes, when they would expreſs at once a finiſhed Beauty.* And he tells us, *there is in the Antelope, in particular, a ſort of Fear, mixed with Innocence, which* ſtrongly reſembles *a Young Girl's Modeſty and Timidity.* To which la Roque adds, in a Note, *that the Eaſtern People are very fond of this Animal, on account of its gentleneſs, when it is once tamed.*

We meet with nothing of all this in the Song of Solomon. The *Eyes* of his Queens are celebrated, as it is natural they ſhould in a Song of this kind, but they are never compared to thoſe of an Antelope, his Bride's being compared to *Dove's Eyes*, ch. i. 15, and ch. iv. 1; and thoſe of his Jewiſh Queen to Fiſh-Pools, ch. vii. 4. This could not ariſe from their unacquaint-

[x] Voy. dans la Pal. par Monſ. de la Roque, p. 215, 216.

edneſs

edneſs in thoſe elder days with this Animal: for Dr. Shaw aſſures us they are very common in Judæa, Syria, and Ægypt; and he ſuppoſes that Moſes allowed the Iſraelites to eat of them, among other wild, but clean Animals, p. 413, 414. Nor are we to imagine there has been a *change* among the Eaſtern people ſince the time of Solomon, with reſpect to the Symbols by which they were wont to denote Beauty, the contrary quality is the great characteriſtic of thoſe nations: if the Arabs *now* compare the Eyes of their Miſtreſſes, in their *Love-Songs*, to thoſe of the *Antelope*, we have reaſon to think it was cuſtomary to do ſo in the time of Solomon.

As there is a Variation then, it is probable that *ſomething elſe* beſides the Beauty of the Eye was intended. Something elſe is evidently pointed out by *Ibrahim*, when he compares the Eyes of his Princeſs to thoſe of a *Stag*, inſtead of to the Eyes of the *Antelope*.

"Your Eyes are *black and lovely*,
"But *wild and diſdainful* as thoſe of the *Stag*;
. . . . . .
"Ah Sultana! Stag-eyed, &c."

Her Eyes as being *black and lovely* might have been compared to thoſe of an *Antelope*, but as *Wildneſs and Diſdain*, and not a modeſt *Timidity*, appeared in them, he thought the Eyes of a *Stag* were more proper Symbols of her Eyes, than thoſe of the *Antelope*; and full of the thought he repeats it *three* times.

In like manner, had the Jewiſh Poet compared the Eyes of the Bride to thoſe of an *Antelope*, it would have been nothing more than a common compliment, and have only pointed out the *largeneſs and blackneſs* of them; but when he calls them *Dove's Eyes*, ſome other Idea is to be joined to that of their *Beauty:* but what? The Eyes of *Eagles* and *Vultures* are referred to when *piercingneſs of Sight* is intended, Job xxviii. 7, ch. xxxix. 29; and thoſe of the *Leviathan* are deſcribed as remarkable for a *fiery Fierceneſs*, in another paſſage of that book; Eyes of *heavenly Majeſty* are compared to *Lamps of Fire*, Dan. x. 6; but what do Dove's Eyes mean?

If we examine the Scriptures, we ſhall find that *Doves* are oppoſed there to *Serpents*, whoſe Eyes are known to be ſparkling

ling with *terribleneſs* when they draw near their prey, "Be ye wiſe as Serpents, harm-"leſs as Doves;" they are deſcribed as a *mournful* kind of Bird there; and their Name is uſed in expreſſions of *conjugal* Tenderneſs and Affection; which of theſe Ideas is to be added to that of Beauty, when the Ægyptian Princeſs is ſaid to have Dove's Eyes, is a queſtion that will not admit of much heſitation. She might, very poſſibly, *weep* at leaving her country, but would that have been celebrated in this Poem? would ſhe not rather in that caſe have been addreſſed in language like that of the xlvth Pſalm, "Hearken (O Daughter) and con-"ſider, and incline thine Ear; forget alſo "thine own people, and thy Father's "Houſe?" Not to ſay that the Eyes of the *Royal Bridegroom* are compared to thoſe of *Doves* alſo, ch. v. 12, where it cannot be allowed that the Idea of weeping or mourning could have any place.

Certainly no Eaſtern Writer would have compared the Eyes of *Artaxerxes* to thoſe of a *Dove*, when he looked upon Eſther, as ſhe preſented herſelf to him, after the manner in which an Apocryphal Writer deſcribes

deſcribes him, "And he was very dread-"ful. Then lifting up his Countenance "that *ſhone with Majeſty*, he looked *very* "*fiercely* upon her: and the Queen fell "down, and was pale, and fainted." Something of this kind the Iſraelites might expect to have found in this *high-born Princeſs*, but finding the contrary, it is no wonder that they are repreſented as celebrating the *Gentleneſs of her Eyes* in Songs, Cant. iv. 1. And as Solomon when uſing the tendereſt language calls his Queen his Dove, Cant. ii. 14, ch. v. 2, ch. vi. 9, the having Dove's Eyes may mean, in ch. i. 15, a diſcovering of reciprocal affection.

When *mere largeneſs and blackneſs* were intended, it ſhould ſeem they called them the Eyes of an *Antelope*; when *piercingneſs* of Sight was meant, they talked of the Eyes of *Eagles and Vultures*; the Eyes of *ſolemn Majeſty* were compared to *Lamps of Fire*; thoſe of a *Majeſty that was cruel*, it is probable, were likened to thoſe of a *Dragon* or of the *Leviathan*; of *remarkable Benignity* to thoſe of a *Dove*. The Jewiſh Poet departed from the common form of celebrating the Eyes of an Eaſtern Bride,

Bride, Ibrahim has done the ſame, and ſo he has taught us to enter into the beauty of this part of the deſcription, better than we ſhould otherwiſe have done. The *Diſdain* of the Daughter of Sultan Achmet, *certainly* occaſioned her Eyes to be compared to thoſe of a *Stag*; the unexpected *Benignity and Sweetneſs*, which appeared in the Eyes of this Ægyptian Princeſs, deſcended from an ancient and haughty Race of Kings, and the Native of a Country remarkable for deſpiſing other nations, *probably* occaſioned her's to be called *Dove's* Eyes, ch. iv. 1. Something of *Gentleneſs* too, we may believe was intended, when Solomon's Eyes are compared to thoſe of a Dove, ch. v. 12; a quality at all times amiable in the Great, and which the Jewiſh Queen there had particular reaſons not to forget, in the enumeration of his Excellencies.

Agreeably to all this, we find in D'Herbelot[y], that Eyes *red with weeping* are wont to be called *Eyes of Argevan*. The Argevan is, it ſeems, the Oriental name for a tree, which the French call the tree of

[y] P. 126.

Judas, and which is entirely covered with bloſſoms of a *purple colour*, before the green leaves appear. From hence, he informs us, *Saffron Faces* and *Argevan Eyes* are common expreſſions among them, ſignifying *paſſionate Lovers*, whoſe Melancholy appears in their Countenances, and whoſe *Eyes become red* by the violence of their Tears. The Eaſtern Nations then do not confine themſelves to *Eyes of Antelopes*, when they are ſpeaking of a Lover's Eyes, they vary their Expreſſions as circumſtances alter, and *Dove's Eyes* accordingly was thought moſt proper in the caſe of Solomon's Bride.

It was without doubt ſome conſideration, diſtinct from any that have been mentioned, that occaſioned the Eyes of his Queen to be likened to the Fiſh-Pools of Heſhbon, in the viith chapter, but what, is not ſo eaſy to determine.

Observation XIV.

Every body knows, that we in the *Weſt* are wont to compare that pleaſing Ruddineſs, which health diffuſes over part of the Face,

Face, to the colour of Roſes; but it is not ſo univerſally known that this is the language of Love in the Eaſt too, though it appears with certainty to be ſo from theſe Verſes of Ibrahim.

" To ſee thoſe *Cheeks* more *Vermilion*
" *than Roſes*,"

is one of the lines of this remarkable Song. We may then believe, I ſhould think, that Cant. v. 13, refers to *Roſes*. The words are, " His *Cheeks* are as a Bed of Spices," and ſince it now appears, that the comparing the ruddy colour of the Cheeks to that of the Roſe, is a Simile common to the Eaſt and the Weſt, nothing can be more natural than this explanation.

The word tranſlated *Spices*, undoubtedly *ſometimes* ſignifies odoriferous Plants, or Flowers, of their Gardens, it's plural doth ſo in this very Song, ch. iv. 16. If it may ſignify ſome odoriferous production of their Gardens, what is more *likely* to be meant than a *Roſe*, which Ibrahim refers to in *expreſs terms*. The *Roſes* of thoſe Countries are *extremely fragrant*. The *Water* diſtilled from them is uſed as a noble Perfume, being thrown on the hands and

the face, and this though they are accuſtomed to make uſe of the Smoke of *Wood-Aloes*[2], which is perhaps one of the moſt fragrant things that we know of. And the Colour of theſe Flowers perfectly correſponds with that of a beauteous human Cheek. The two ſucceeding words by no means diſagree with this ſuppoſition, on the contrary they are a confirmation of it—"His Cheeks are as a Bed of Spices, as ſweet "Flowers," or according to the Marginal tranſlation, "Towers of Perfumes:" for may not *Roſe-Buſhes* be conſidered, among ſeveral other ſweet-ſmelling kinds of Flowers, as the Archangel by Milton,

"—— He above the reſt,
"In Shape and Geſture proudly eminent,
"Stood like a Tower?"

And is not the Scent of the Roſe as grateful as many of thoſe *compounded* Perfumes human Art has prepared, where the happieſt Aſſociation of ſweet Smells has been aimed at? for that, I preſume, is the Spirit of the paſſage, this word being in the plural, as the preceding word tranſlated Spices is in

[2] See Arab. Night's Ent. Vol. V. No. 171, &c.

the

the ſingular. This latter clauſe then, which in our verſion ſeems to be a repetition without any beauty, underſtood according to the Margin, ſeems to be added as a Poetic explanation of what was expreſſed at firſt by a general term, and perfectly agrees with the Flower which Ibrahim makes the Emblem of his Sultana's Cheek [a].

It is not here to be forgotten, that our tranſlators, in quitting the exact ſenſe of an *original* word, have weakened the energy of the expreſſion: for *Gnarugah*, which is the term, certainly ſignifies a *Furrow*, of that kind that is made uſe of in the Eaſt, for the conveying water to the plants of their Gardens, and is accordingly ſo tran-

[a] Or, the word *Tower* may ſignify a *Vaſe* in which odoriferous Waters, or other rich Perfumes are kept, as I have ſometimes been ready to think, the *Ivory Palaces* of Pſalm xlv. 8, are to be underſtood of the Veſſels in which Perfumes might be anciently kept, made high like a Tower or a Palace, and formed of Ivory. It is certain the Vaſe Dr. Pococke deſcribes, made of *China*, and uſed for ſprinkling Roſe-Water on Gueſts at their departure in Ægypt, is formed like a *tall narrow bottle*, having a Silver Top, with holes made thro' it, for the diſcharge of the liquid, as any one may ſee that examines the copper-plates of his firſt Volume of Travels into the Eaſt.

ſlated, Ezek. xvii. 10, "Yea behold, be-
"ing planted, ſhall it proſper? ſhall it not
"utterly wither, when the Eaſt Wind
"toucheth it? it ſhall wither in the Fur-
"rows where it grew." Dr. Shaw calls theſe *Rills* and *Trenches*, (p. 408,) and tells us their Safranon, (or Carthamus,) their Melons, &c, are planted in theſe Rills. They may therefore certainly be called *Beds* in one view, agreeably to our verſion, as they are long ſtrips of earth in which their Flowers are planted; but it would undoubtedly have conveyed the Idea of Solomon with *more preciſion*, had it been tranſlated, as in Ezekiel, *Furrow*, or in the ſtyle of Dr. Shaw, *Trench* or *Rill*, the ſenſe of this paſſage being, *his Cheeks are as a* well-watered *Roſe*, *beautiful for it's lively* Colour, *and* highly-ſcented *with reſpect to it's Fragrancy*.

The Image here is ſtronger than in Ibrahim, ſince not only did the *Colour* of the Roſe expreſs that of his Cheek; but its *Fragrancy* that of the hair of his Cheek, the *Beard* being obſerved to ſuck in *very ſtrongly* an odoriferous gummy ſmoke, and long to retain it[b].

[b] See Maundrell, p. 30.

OBSER-

OBSERVATION XV.

Thoſe words of this ſacred Poem, "Turn "away thine *Eyes* from me, for they have "*overcome me*," ch. vi. 5; and that line of Ibrahim,

"*One Dart* from your *Eyes* has *pierced* "*through my Heart*;"

are, I preſume, much the ſame in *ſenſe*, and Ibrahim may be conſidered as a Commentator on the Jewiſh Poet.

The Original word, which our verſion tranſlates, *have overcome me*, is well known to ſignify *enlarging*: for it is applied to Countries to which *new Territories are added*; to a Tent which is made *bigger*; &c. What this Idea hath to do with *overcoming*, doth not appear to *every* reader; perhaps I may ſay, has not been obſerved by *any one* hitherto, but is made clear by this line of Ibrahim. *Poiſoned Arrows*, or *Darts*, were in uſe in thoſe very ancient days, as they are ſtill made uſe of in countries that know nothing of modern improvements, ſo Job complains, "The *Arrows* of the "Almighty are within me, the *Poiſon* "whereof drinketh up my Spirit," Job vi. 4;

a known effect of Poiſon is the cauſing the body to *ſwell*[c]; the tranſlating this word from the common uſe to ſignify the ſwelling of a body wounded by a poiſoned Dart, is perfectly agreeable to the rules of Poetry, and is extremely lively; ſo that the thought here is ſimilar to that of this *modern* Eaſtern Writer, but much ſtronger, *Turn away thine Eyes from me, which have given me a pain, bitter as that which a* poiſoned Dart *gives, when it's Venom takes place, and cauſes the body to ſwell.*

Our Tranſlators have rendered the word in the Margin, *they have* puffed *me up*: if their thought there was like that which ariſes from Ibrahim's explanation, they have expreſſed it but unhappily in this marginal Alteration. The New Tranſlation, of 1764, varies not at all here from our common verſion, and is abſolutely ſilent about it in the notes: it however may be thought to deſerve ſome attention, and the illuſtration of it by theſe words of Ibrahim may be conſidered, in conſequence, as one obligation more that we are under to Lady

[c] See Acts xxviii. 6.

Montague.

Montague. A *Dart from the Eyes* is indeed known to be language very common to Weſtern Lovers, but it is to this performance of Ibrahim's, which ſhe has given us, that we are indebted for the knowledge of its obtaining in the *Eaſt* too, a circumſtance of ſome moment to the explaining, with ſatisfaction, theſe words of this ancient Song.

OBSERVATION XVI.

"*Turn to me,* SULTANA, ... let me
"gaze on thy Beauty:"

are the words of Ibrahim; and "*Return,* "*return,* O Shulamite, *return, return,* that "we may look upon thee," are the words of the Jewiſh Poem; the paſſages very much reſemble each other, moſt probably therefore the principle from which the behaviour of theſe two Ladies ſprung was juſt the ſame—*Diſdain.*

If ſo, this muſt be aſcribed to Solomon's Iſraelitiſh Queen, not to the Princeſs of Ægypt whom he eſpouſed, and who is deſcribed on the contrary as having turned her face towards him, though from the graceful

ful Modeſty of a new-married Lady he ſaw only *half* of it, "thou haſt raviſhed my heart "with *one* of thine Eyes," ch. iv. 9.

OBSERVATION XVII.

I do not know whether it will be thought worth while, in the laſt place, to remark that Ibrahim deſcribes the *Agitations* of his Mind, by the ſame Images which preſented themſelves, many ages before, to the Writer of the ſacred Poem we are now conſidering: thoſe words,

"I *die* . . . . I go down to the *Grave:*

. . . . . .

"My heart . . . . is hot as *Sulphur;*

greatly reſembling that paſſage, "Love is "ſtrong as *Death*, Jealouſy is cruel as the "*Grave:* the Coals thereof are *Coals of* "*Fire*, which hath a moſt *vehement* Flame," Cant. viii. 6. Ibrahim indeed ſpeaks of *Sulphur*, the Prophet of *Coals of Wood that burn moſt vehemently*, of *Juniper* we may believe he means, from what is ſaid Pſalm cxx. 4, in oppoſition to *embers of Cow-Dung*, of which the Eaſtern Fires chiefly conſiſt,

conſiſt[d], or elſe *Thorns*, which alſo burn with great ſtrength and violence, Eccleſ. vii. 6. But as there is no difficulty as to the meaning of theſe words of Solomon's Song, and the Similarity between the paſſages is all that is to be taken notice of, nothing more need be ſaid on this point.

Thus far the Song of Ibrahim leads us. It is no wonder Lady Montague was ſo ſtruck with it, as bearing ſuch a *Reſemblance* to the Song of Solomon. Thoſe of my Readers that have read the Article in D'Herbelot concerning Haſſan the Son of Sahal or Sohail, whoſe daughter Touran Dokht was married to the Khalife Al Mamon, and the Nuptials ſolemnized with extraordinary magnificence, and celebrated by all the Poets of that time, who vied with each other in the compoſing of Epithalamiums on the occaſion, will perhaps wiſh ſome Writer had given us thoſe Love-Songs, that we might have compared them too with this made on the Marriage of Solomon, as we have Ibrahim's: but I am afraid they are irrecoverably loſt; we will

[d] See Obſerv. on divers Paſſages of Scripture, ch. iv. Obſ. 4.

there-

therefore now turn to a celebrated Poem among the Greeks, written on the ſubject of the Marriage of one of their Princes, to a Princeſs of that Nation of moſt exquiſite Beauty, which has been frequently quoted by Commentators on this Song, though it is by no means comparable to the Song of Ibrahim in point of reſemblance.

OBSERVATION XVIII.

Among the *unpoliſhed* Similes of this Jewiſh Poem, as a modern Weſtern Reader is ready to think them [e], perhaps there is not one that ſeems more uncouth than that of chapter i. 9, "I have compared thee, "O my Love, to a *Company of Horſes* in "Pharaoh's Chariots;" or, as the Author of the New Tranſlation tells us the word literally ſignifies, "*to my Mare*[f], which is agreeable to the Septuagint Verſion alſo. On which he remarks, with great propriety, that the Learned have obſerved that *Theocritus*, in a Greek *Epithalamium*, has made uſe of the *very ſame* image to expreſs the

[e] See Spectator, No. 160.

[f] Notes, p. 56.

Agree-

Agreeableneſs of Helen, comparing her to a *Theſſalian Animal of that kind in a Chariot.* If *Grecian Elegance* admitted this, it is no wonder a Song compoſed in more ancient times has made uſe of this Simile.

But what *I* would obſerve upon this paſſage is, that if we may believe Maillet, the horſes of *Ægypt* are remarkable for their *Beauty and Statelineſs*, and are ſent *as Preſents of great value* to the great Men of Conſtantinople, but that Strangers cannot procure them, and that he himſelf, though Conſul General, could not obtain permiſſion to tranſport only two of them [a]; and that it appears from the Old Teſtament they were not leſs valuable *anciently*, being eagerly ſought for by the Kings of Syria [b]. On the other hand, I would remark that the Eaſtern People are exceſſively attached to their Horſes, particularly the *Arabs*, who are fond of them as if they were *Children*. D'Arvieux in particular gives a diverting account, of the affectionate Careſſes an Arab uſed to give a Mare of his, he had ſold to a Merchant at Rama, when he came to ſee

[a] Let. 9 & 13. [b] 2 Chron. i. 17.

it,

it, (which was very frequently,) he would weep over it for Tenderneſs, kiſs its Eyes, and when he departed, go backwards, bidding it Adieu in the moſt tender manner[1]. The comparing her to ſuch a *ſtately* Creature, and thoſe that were in the *Chariots of Pharaoh*, were doubtleſs the moſt noble they could find in the country; and to an Animal treated in the Eaſt with ſo much Veneration and Tenderneſs, are two conſiderations that, put together, may ſerve very much to take off the diſagreeable Impreſſions this compariſon is wont to make on people of the Weſt, and may account for its being uſed in the *Epithalamium of Helen*, as well as in *that of the Princeſs of Ægypt*. Tallneſs and a majeſtic Corpulence is what Theocritus ſeems to have had in view, and are, I ſuppoſe, the Qualities the Iſraelitiſh Singers intended. Such were the horſes of Ægypt as well as of Theſſaly; and this liking to Corpulence is remarkable in the Eaſt to this day: ſo the Travels of Egmont and Heyman obſerves, *that* Corpulency *is in high Eſteem, eſpecially among*

[1] Voy. dans la Pal. p. 164, 165.

the Turks, and that the ſupreme Beauty *in all theſe parts is a large fat Body, and prominent Breaſts*[k].

OBSERVATION XIX.

When Theocritus in this Epithalamium ſays, that the *Bridal Bed-Chamber was newly-written, before which the Virgins danced,*

Προδε νεογραπτω θαλαμω χορον εσασανθο,

I cannot help thinking, that he intimates the ancient Grecian Rooms were like thoſe of the modern Eaſtern people, adorned with *Sentences* painted on the wainſcotting[l], which on the occaſion of Helen's marrying with Menelaus were *new done*, and the Sentences accommodated with Art to that occaſion. I am very ſenſible the word may be tranſlated *new-painted*; but as ſuch a circumſtance would hardly have deſerved to be mentioned, ſo probably the word γραφω

[k] Vol. I. p. 93.

[l] Shaw, p. 209. Their cieling is generally of Wainſcot, either very artfully painted, or elſe thrown into a variety of pannels, with gilded mouldings and *ſcrolls of their Koran* intermixed, &c.

would

would never have been uſed for *painting* as well as *writing*, had it not been uſual for them to have *words*, as well as *flowers*, and other *lively ornaments*, painted in their Rooms.

And when I think of this circumſtance, it ſeems to me to throw ſome light on a paſſage of this Song of Solomon, which has hitherto been very obſcure: the words are, "The Midſt thereof being paved with "Love, for the Daughters of Jeruſalem." The Author of the New Tranſlation ſuppoſes, with le Clerc, that it ſignifies *that the middle thereof was wrought in needle-work, by the Daughters of Jeruſalem, as a teſtimony of their Love, or out of regard*; but the ſupplemental words here in his Notes, as well as in his Tranſlation, are too many, and too important to be eaſily admitted. But if we ſuppoſe that the Covering of the bottom of this Royal Vehicle, was wrought by the Daughters of Jeruſalem, not only with *Flowers* and *ſuch like Ornaments*, but with well choſen Sentences, ſetting forth the amiable Qualities of the Bride, and Solomon's Love to her, nothing is more eaſy than the paſſage tranſlated with great

Simplicity,

ſimplicity, " The Midſt thereof paved," or if you will, " glowing like a Coal [with] " Love, by the Daughters of Jeruſalem," where no ſupplemental word is introduced but the prepoſition *with*, which they, that know any thing at all of the *Genius of the Hebrew language*, will admit is very often to be ſupplied.

So Letters were anciently embroidered on Veſtments: agreeable to which, St. John in the Apocalypſe repreſents the Lord Jeſus, as having *on his Veſture and on his Thigh, or on that part of the Veſture that laid over his Thigh*, a name written, *King of Kings, and Lord of Lords*. So the modern *Hangings* that are ſent yearly from Cairo to Mecca, to place about the Holy-Houſe there, as the Mohammedans reckon it, are embroidered all over with *Letters of Gold*, as long, broad, and thick as a perſon's finger[m]. The Embroidery of the Carpet that covered the bottom of this Vehicle of King Solomon ſeems to have been of the ſame kind.

[m] Thevenot, part I. p. 149.

OBSERVATION XX.

Diſtant as the *ways of writing* of the Greeks and the Hebrews were from each other, yet both agreed in their Nuptial Songs to compare a beauteous Bride to the *Morning*. The Prophet in thoſe words, "Who is ſhe that looketh forth as the "*Morning*," and Theocritus in the middle of his Epithalamium. The Notes of the New Tranſlation have taken notice of this, but as I am comparing theſe three Songs of Love it ought not to be omitted.

OBSERVATION XXI.

Theocritus alſo compares Helen to a *Cypreſs-Tree in a Garden*. This is quite according to the Eaſtern Taſte, Cypreſs-Trees being planted very commonly in their Gardens, and in the Courts of their houſes, being greatly admired on account of their Tallneſs, their Smell, and other agreeable Qualities. So Haſſelquiſt found the Cypreſſes of very great *height* about Smyrna; and ſays they are agreeable both Summer and

and Winter to the *Sight* and the *Smell* [n]. Theſe were planted in the Burial-Places about Smyrna, and he ſays the Turks eſteem them Mourning-Trees; however it appears from other Authors that they plant them in the Court-yards of their houſes [o], and their gardens: ſo Lady Montague deſcribes her Garden at Adrianople as full of tall Cypreſs-Trees, Vol. II. p. 39, and tells us that the Garden of the Seraglio, (or Emperor's Palace,) at Conſtantinople, is full of Cypreſs-Trees, Vol. III. p. 12. They are not then ſo trees of Mourning as not to appear in Gardens of Pleaſure and Joy.

The thought is juſt the *ſame*, though a *different tree* is mentioned, when the Jewiſh Poet ſays, "Thy Stature is like to a Palm-"Tree," Cant. vii. 7. The Palm-Tree being remarkable for its height, as well as the Cypreſs; and appears to have had ſome particular relation to Judæa, being ſtamped on the Roman Coins which repreſent that Province, and being ſpoken of by their Writers, when they ſpeak of that country, though there are few of them now to be ſeen there.

[n] P. 27. 28. [o] See Ruſſell.

An Apocryphal Jewiſh Writer has twice joined them together to expreſs the ſame Idea, that of *Height*. "I was exalted.... "as a *Cypreſs-Tree* upon the mountains of "Hermon," ſays the Son of Sirach, ſpeaking concerning Wiſdom, "I was exalted "like a *Palm-Tree* in Engaddi," Eccleſiaſticus xxiv. 13, 14; and of Simon the High-Prieſt, the Son of Onias, he ſays, he was "As a *Cypreſs-Tree* which groweth up "to the clouds.... as a young Cedar in "Libanus, and as *Palm-Trees* compaſſed "they him" (the inferior Prieſts that is,) "round about," ch. l. 10, 12.

OBSERVATION XXII.

The Virgins in Theocritus propoſed to return *again, early in the Morning, with their Songs, and therefore bade them take care and awake early, and not forget, ſince as ſoon as the Cock had crowed they ſhould be there:* it being it ſeems the cuſtom on thoſe occaſions, to ſing before the Nuptial Chamber when the Bridegroom and the Bride withdrew to bed, and again early in the morning.

That

That which appears to have been practiſed among the Greeks on thoſe occaſions, ſeems to have been uſed at all times among the Eaſtern Kings. So the Arabian Night's Entertainments repreſent the Mohammedan Califfs, *as wont to be ſurrounded by young and handſome Ladies in a morning,* with all ſorts of Inſtruments of Muſic in their hands, *ſtanding with great Modeſty and Reſpect, who on their ſitting up in their Beds, in order to riſe, proſtrated themſelves, and thoſe with Inſtruments of Muſic began* a Concert *of ſoft Flutes,* &c. *In the Halls in which they eat and drank,* Bands of Muſicians *are ſuppoſed to attend them in like manner*[p]. As ſomething of this was practiſed in the Court of *David,* as appeareth from the words of Barzillai to that King, when he invited him to Jeruſalem, and propoſed to have him eat at his Table, " Can thy Servant taſte what " I eat or what I drink? can I hear any " more the Voice of Singing-Men and " Singing-Women?"[q] we may be ſatisfied it was uſed in that of Solomon, who excelled his Predeceſſors in Magnificence.

[p] Vol. IX. p. 20, 21, 32, 33.
[q] 2 Sam. xix. 35.

To this *cuſtomary* early Muſic I preſume the Queen refers, ch. iii. 5, It is certain it could not refer to any part of the Marriage Ceremonial, ſince this paſſage viſibly relates to Solomon's cohabitation with one that had been for ſome time his Queen; it ſhould allude then, I imagine, to the cuſtomary morning Muſic that was played when the King awoke from his Sleep, like that which was played in the hearing of Perſons of a much lower Station the morning after the Solemnization of their Marriage. The Charge, I ſhould ſuppoſe, rather expreſſing her Affection and the Joy ſhe had in his Preſence, than intended to inſinuate they were in common wont to awake the King out of Sleep: the Reverence and Awe with which Oriental Majeſty was treated, hardly allowing that ſuppoſition.

If this paſſage is not to be conſidered as relating to his *Nuptials*, it will not be neceſſary to underſtand the two other places, Cant. ii. 7, and ch. viii. 4, as relating to them.

A very beautiful Poem, in a very celebrated Collection of Papers, paraphraſes the

ſecond chapter of this Song, and illuſtrates the words, " I charge ye, O ye Daughters " of Jeruſalem .... that ye ſtir not up, nor " awake my Love, till he pleaſe," in theſe lines,

" I charge you, Nymphs of *Sion*, as you go
" Arm'd with the ſounding Quiver and the
" Bow,
" Whilſt *thro' the loneſome Woods* you rove,
" You ne'er diſturb my ſleeping Love[1]."

I leave it entirely to my Reader to judge, when he lays aſide the Prejudice the ſoftneſs of Poetry may produce, which Illuſtration is moſt natural, the ſuppoſing him awaked by the Virgins of Zion in a loneſome Wood, as they purſued their hunting; or by the Singing-Women that attended on him; and will only obſerve, that his Sleeping in the third chapter is plainly ſuppoſed to be *in the Houſe* of his Mother-in-law.

[1] Spect. No. 388.

PART III.

QUERIES *concerning the reſt of this* SACRED POEM.

THE thing of the *greateſt importance* to be done with reſpect to the Song of Solomon, is to ſhew its *main Intention* and its *Uſe*, this I have attempted to do in the firſt Part. I have alſo mentioned ſeveral things relating to the *Structure* of the Poem there; and made ſome Obſervations explanatory of ſeveral diſtinct paſſages in the ſecond, which are the more amuſing to the Imagination, as I have derived them, for the moſt part, from two other celebrated Eaſtern Songs of Love, the one Ancient, the other Modern. I might perhaps here have finiſhed my diſquiſitions with ſufficient propriety, as I am only propoſing to draw the *Outlines* of a Commentary on this book; but as ſeveral other things have occurred, tending to ſupport what I have already advanced, as well as to illuſtrate ſome other matters through the whole Poem, I would propoſe them to the candid Reader as *Que-*

ries, which may deſerve ſome attention. When the leading Conſiderations are adjuſted, and fixed with a good deal of Preciſion and Conviction, ſtill the Explanation of ſo obſcure a Poem may be moulded into very different forms; and will admit of conſiderable *Variety* in the forming things into a regular and cohering Syſtem. This I ſhall leave to ſome future Interpreter, my intention being only to remove ſome Obſtructions, and furniſh ſome Materials, to make the labours of ſuch a future Writer *ſomewhat* the more eaſy.

Poſſibly ſome of my good-natured Readers may imagine I might, conformably to the terms I have before uſed, have called ſome of theſe Queries Remarks, and others Obſervations. I ſhall be glad they may appear ſo clear and convincing, but I rather chooſe to call them all Queries, as the Subject is undoubtedly of an obſcure nature; and ſhall be very well pleaſed if my Readers ſhall not be inclined to think ſome of my Remarks, and of my Obſervations, ought rather to have been called by the ſame term of dubiouſneſs. Should things appear to them in that light, I ſhall not think it

ſtrange,

ſtrange, and indeed I would not have it underſtood *I am myſelf very poſitive* about them. I propoſe them with ſome diffidence, but with much more many things that follow.

QUERY I.

May not a *Tent* be made a very fit Emblem of Beauty? Might not ſome of thoſe of Antiquity be ſo, and in particular thoſe of Solomon? "I am black, but *comely*, O "ye Daughters of Jeruſalem, as the Tents "of Kedar, as the *Curtains* of Solomon."

Modern Tents are ſometimes very beautiful. "It muſt be owned," ſays the Travels of Egmont and Heyman[a], "that the "Turks ſpare for nothing in rendering their "*Tents convenient and magnificent*. Thoſe "belonging to the Grand Signior were *ex-* "*ceeding ſplendid*, and covered entirely with "Silk; and one of them lined with a rich "ſilk ſtuff, the right ſide of which was the "apartment for the Eunuchs. But even "this was *exceeded* by another, which I "was informed coſt twenty-five thouſand

[a] Vol. I. p. 212.

"piaſters.

" piaſters. It was made in Perſia, and " intended as a *Preſent* to the Grand Sig- " nior, and was not finiſhed in leſs than " three or four years. . . . The Outſide of " this Tent was not indeed remarkable, but " it was lined with a ſingle piece made of " Camel's hair, and *beautifully* decorated " with Feſtoons and Sentences in the Tur- " kiſh language."

The Improvements that have been made in late ages have been very conſiderable, but there were very magnificent Tents before the time of Solomon, witneſs that *ſacred Tent* made by Moſes in the Wilderneſs. The Tents then of Solomon were doubtleſs extremely glorious, as he was a Prince that lived in very great ſplendor, as well as his leſs moveable places of Abode. When then ſhe is repreſented as comparing herſelf to the Curtains, or the Tents, of Solomon for Comelineſs, it is ſuppoſing that ſhe claimed to herſelf great Beauty; though ſhe acknowledged herſelf of a duſky complexion by likening herſelf to the Tents of Kedar, or of the Wild Arabs, whoſe Tents are made of *black* goat's hair.

QUERY

QUERY II.

Is not this *Blackneſs* which is aſcribed to the Princeſs of Ægypt to be conſidered as *adventitious?* And the reaſon given for it by no means to be literally underſtood?

It may perhaps have been imagined, that her *natural* complexion was duſky; and it is not impoſſible that the *ſwarthy* hue of our Gypſies, or pretended *Ægyptian* Fortunetellers, may have preſented itſelf to ſome minds on this occaſion; but it ſeems plainly to be ſuppoſed here, that this blackneſs of her ſkin was a thing the Damſels of Iſrael did not *expect*, and that it was *adventitious and extraordinary*, ſince a cauſe is aſſigned for it.

Agreeably to this, D'Arvieux obſerves of the Arabs of the Holy-Land, that though the *ordinary* women are extremely tawny, yet that their Princeſſes are not ſo, but of a very clear complexion[t], being always kept from the Sun. This he ſaw *with his own Eyes*, as to ſome of them, and he was aſſured the other Princeſſes were the ſame. Dr. Shaw made a like obſervation as to the

[t] *Fort blanches* are the words of la Roque, p. 214.

Women

Women of Barbary: that the *Arabians* are very ſwarthy, and of a dark complexion, thoſe doubtleſs he means that he ſaw, who were expoſed to the Sun; but the *Mooriſh* Women, by which term we know he means the Arab Women that live in Towns and Cities, and who therefore were ſheltered from the Sun, would be reckoned *Beauties*, even in *Great-Britain*, and that we have a wrong notion of the Moors in taking them for a *ſwarthy People*[u]. The ſame therefore we may, without queſtion, believe of the *Women of Ægypt*, and conſequently of this Princeſs, as to her natural complexion. Maillet himſelf allows it, when he ſays they are *pretty fair*, [aſſez belles are his words,] though he lets us know the Natives of that country are wont to be deſpiſed by the Turks, who generally eſpouſe women from Circaſſia, Mingrelia, Georgia, and other countries, where the blood is more exquiſite. Which is alſo farther confirmed by his remarking, that they are the *Abyſſin* Women, (who are much more to the South than the Ægyptians,) whoſe *natural Complexion is ſomewhat ſwarthy*, or, to

[u] P. 241.

ſpeak

ſpeak he ſays with greater exactneſs, of the colour of that mixt metal called *Bronze*, when new-caſt[w]. The ſwarthy colour of the Spouſe then *was not natural*.

But the reaſon aſſigned for it, is ſurely by no means to be *literally* underſtood, but ought to be conſidered as poetically expreſſed: the want of attending to this has led Interpreters into ſtrange Abſurdities.

In the firſt place, can the words [Mother's Children] be ſuppoſed to mean her Brothers and Siſters? would the Sons and the other Daughters of Pharaoh have been ſuffered to *miſuſe a Siſter*, in ſuch a manner as to force her to aſſume a *very mean* Employment? The ſuppoſition of Father *Houbigant*, which the Author of the New Tranſlation mentions[x] without either Cenſure or Praiſe, is ſtill more inſupportable; for would the Children of her Mother *by another Father* have been ſuffered thus to have uſed a Daughter of the *reigning Prince*? Surely the expreſſion is rather to be underſtood of her *Countrymen*, nothing being more common in the Old Teſtament, than to ſpeak of Cities and Kingdoms under the name of

[w] Let. 11. [x] Notes, p. 54.

Mothers,

Mothers, and to call their Inhabitants their *Children*.

The *keeping of Vineyards*, in the next place, is not a *Female* Employment. Vineyards, in thoſe countries, are watched[y], but not by *Women*. The Eaſtern Women were, and ſtill are, engaged in very *ſlaviſh* works, they *fetch Water*, they *cut Wood*, &c,[z] but they are never repreſented in Scripture, nor, ſo far as I have obſerved, in modern Travellers, as *dreſſing*, or as *watching Vineyards*: theſe are the Employments of the Men. Doth it not, in conſequence, follow from hence, that her *keeping their Vineyards, and neglecting her own*, can only mean her promoting *their* Intereſts at the expence of neglecting her own?

Laſtly, if we come to conſider what could have been mentioned *with propriety*, in a Poem where ſhe was celebrated, perhaps in a Proceſſion-Song with which ſhe was introduced to Solomon, could any thing of this ſort have been mentioned, but the *Loſs of her Beauty by the ſcorching of the Sun*, in a journey her Countrymen had put her

[y] Pococke's Trav. Vol. II. p. 137.

[z] Shaw, p. 241. Voy. dans la Paleſtine, p. 230.

upon

upon *with Warmth*, as ſuiting *their Intereſts and their Views*, but which had coſt her that, which was the *proper concern of a Lady* to preſerve? *Look not upon me with Contempt, becauſe I am Black, becauſe the Sun has looked upon me: my Countrymen were diſpleaſed with me, becauſe I propoſed a delaying this Journey for the* better preſerving my Complexion, *and in giving way to their Deſires, I have conſulted their Concerns at the expence of my own.* No *other* Anger could ſurely have been gracefully mentioned on this occaſion. Moſt ill-judged would have been the mentioning, on ſuch an occaſion as this, any diſgrace ſhe might have ſuffered from her own Family or her Countrymen, when ſhe is deſcribed as introducing as a Bride into the Preſence of a moſt powerful and magnificent King. But underſtood after the manner I have been propoſing, it is obliquely, and conſequently with the greater Politeneſs, paying an high Compliment to Solomon: for it is inſinuating, that the Zeal of the Ægyptians to accept the propoſals of an Alliance with Solomon was ſuch, as to hurry on the Journey of a Princeſs of the Blood Royal of their ancient

ancient Kings, and oblige her to paſs thoſe Deſerts in a time when the Sun muſt injure her Beauty.

The Coolneſs of the Winter certainly favours the Complexion, and a Journey in the Spring frequently extremely tarniſhes it. It is to be remembered it was in *April* this Lady was brought to Judæa, a month, in theſe countries, oftentimes extremely hot. There were doubtleſs Contrivances, then in uſe, to preſerve the face from the violent Impreſſions of the Sun's Heat; and that a Princeſs of Ægypt, going to be married to a potent King, had all the Conveniencies thoſe times knew, muſt be ſuppoſed; but then we are to conſider thoſe were very early days of the World, and that travelling in the Eaſt, with all the Advantages they *now* know, is ſtill oftentimes attended with Effects ſimilar to thoſe here complained of. So Thevenot tells us[a], *that when he travelled into Meſopotamia, though he wore upon his head a great black handkerchief, like a Woman's hood, which ſort of handkerchiefs the Turks commonly uſe upon*

[a] Part II. p. 52.

the road, yet his Forehead was ſcorched many times, *and his Hands continually.*

QUERY III.

Was there not a particular Beauty in the making the Bride here compare herſelf to the *Curtains* of Solomon? Is it not to be ſuppoſed that *his Tent*, and the *Tents of his Attendants*, were ſet up, *at this time*, in all the Pomp that attends Royalty and Magnificence?

The Bridegroom is ſuppoſed in this Poem to have gone out to receive his Bride, and the Daughters of Jeruſalem conſequently to go out to meet them *both*[b]. This was not at all *beneath* his Dignity, eſpecially conſidering *who* the Bride was. Thus the Khalife Al Mamon, according to D'Herbelot[c], went to Fommalſaleh, (a City built on the Tigris between Vaſeth and Couſah,) in order to receive Touran-Dokht his Bride, the daughter of the brother of his Vizir and Favourite, who lived in this town, and to conduct her from thence to the Imperial

[b] Ch. iii. 11, and viii. 5.

[c] Voy. l'Article Haſſan Fils de Sahal.

Palace.

Palace. A Khalife was a Prince of the *greateſt Dignity* among the Mohammedans, and it ſhould ſeem ſuch an one went from Bagdad, where the Imperial Palace was, to Fommalſaleh, a town at a conſiderable diſtance, to receive his Bride, who was only the daughter of one of his *Subjects*, though a perſon of great diſtinction among them: no wonder then Solomon went out of Jeruſalem to receive a *Princeſs of Ægypt*.

It is not however *ſuppoſed* that he went, like Al Mamon, to the dwelling-place of his Father-in-law to receive his Bride: when they *entered* Jeruſalem it was only the *day of his Eſpouſals*, ch. iii. 11; and the Marriage was unconſummated, ch. iv. 12. Conſiderations of Importance forbad his going into Ægypt; *Policy might* prohibit it; and the *Strictneſs of the Law of God againſt Idols* on the one hand, and the *vehement Superſtition of the Ægyptians* on the other, certainly did. Not to ſay *Meeting on the Road* in Marriage Solemnities was no unuſual thing. So the *Arab* Bridegroom, mentioned by the Apocryphal Hiſtorian[d], *went forth with his Friends and Brethren to*

[d] 1 Macca. ix. 37—39.

meet his Bride, who was then bringing to him with a great train, as being the daughter of one of the great Princes of Chanaan, to uſe the terms of that Writer. So Iſaac, the Son of Abraham, who lived like a *mighty Prince* among the ancient inhabitants of the Holy-Land, went out to meet his Bride, who was bringing to him from Meſopotamia[a].

For I can by no means ſuppoſe, as I think is generally done, that that Meeting of Iſaac and Rebekah was *caſual and undeſigned:* the Eaſtern People are, and always have been, too ceremonious to admit ſuch a ſuppoſition. No! as there was ſuch a Number of Servants ſent to fetch her, who were now returning home with that Bride, one of them, without doubt, had been diſpatched before to give notice of her approach. The Genius of that people requires us to ſuppoſe this; as doth alſo, I think, the account that is given us of Iſaac's going out to meet her. Devout Writers have underſtood it as ſignifying, that Iſaac went out to *meditate*, or to *pray*. They are both, doubtleſs, duties of great im-

[a] Gen. xxiv. 63, 65.

portance,

portance, and happy are thoſe Evening-Walks that are ſo ſanctified. I very much queſtion however, whether this is the preciſe intention of the divine hiſtorian; and imagine, he is rather to be underſtood of Iſaac's going out to meet his Bride *with Songs*, according to the Oriental Cuſtoms. What *Buxtorf* had in his mind I do not know, when, doubtful of the true ſenſe of the original word, he cites this paſſage in his Concordance, under both the ſenſes which he aſcribes to the Hebrew verb: tranſlating it firſt *ad quærendum Herbas*, that is, *to ſeek for herbs*; and afterwards *ad loquendum, id eſt, orandum*, that is, *to ſpeak or pray*; ſince he has not been ſo obliging as to inform us, whether he ſuppoſed his ſearch was like that of ſome of the *poor* Sons of the Prophets in after times, for *culinary Herbs*; or whether he was employing himſelf as a *Virtuoſo*, and went, at this time, into the Fields in order to *ſimple*[f]; but it is amazing ſo learned a man ſhould be at any loſs to determine between

[f] The firſt was by no means agreeable to his *Quality*, who lived like an Arab Emir, or *Prince*; the other not at all probable in that *remote* Age.

the two ſenſes. The latter ſenſe, which is undoubtedly, in the general, moſt juſt, ought however to have been explained a little more largely, *ad loquendum, id eſt, orandum ſeu* CANTANDUM, for as it certainly ſometimes ſignifies SINGING, that is the preferable ſenſe here, as we muſt think his ſervant gave him notice of their approach, and as Brides were wont to be received with *Singing*, as appears from Pſ. xlv. 15. So the word ſignifies *ſinging*, 1 Chron. xvi. 9, and Pſ. cv. 2.[z]

But to return from this *Digreſſion*: if Solomon went out to meet her, he was attended without doubt, on ſuch an occaſion, by many of the Great Men of his Kingdom, with a numerous and ſplendid Retinue. If the Arab Bridegroom of the

[z] And, I think, Judges v. 10. "*Speak ye* that ride "on white Aſſes, ye that ſit in Judgment, and ye that "walk by the way," that is, *Sing ye the Praiſes of the Lord both* high *and* low *as ye Journey: Chanters* being wont to ſing *before Princes* as they travelled; and *Travellers in common life* amuſing themſelves with Songs as they *rode along*, and entertaining one another with them as they *ſat to take their Repaſts*, which in thoſe hot countries is generally near ſome *Well or Fountain of Water*. See Obſervations on divers places of Scripture.

Apocry-

Apocrypha was attended by his Friends and Brethren, many Nobles certainly accompanied Solomon. And as *Numerouſneſs of Attendants* is a noted part of Eaſtern Grandeur, they with their Servants muſt have made a great company. No wonder then in Singing they are compared to *Flocks under their Shepherds*, Cant. i. 7, 8. This was more particularly requiſite at the Reception of a Princeſs of Ægypt, if the like cuſtoms obtained there in the days of Antiquity that are now practiſed in Ægypt. For Maillet tells us in his deſcription of that country, that the Beys of Ægypt, (who are twenty-four in number, ſomewhat reſembling the twelve Officers of Solomon, 1 Kings iv. 7, &c,) are wont to be attended by large bodies of Servants, magnificently dreſſed, that one of them *could, when he thought fit, on days of Ceremony, appear with a train of* 300 *horſemen, all his Slaves, mounted on Horſes of value, whoſe Harneſs was of Silver gilt, and with Saddle-Cloths, embroidered with Gold and Silver, hanging down to the ground*[h]. This was indeed one of the moſt magnificent of thoſe Officers,

[h] Let. 12. p. 167.

who had been Chief of the Mecca Caravan; but he ſpeaks, in the next page, of the *other Beys as being attended, in common, with a conſiderable number of Slaves richly dreſſed, ſome of them with 25 or 30, none with fewer than eight or ten.* To this he adds, *that the Sight of theſe different bodies of people, riding in troops, in the neighbourhood of Cairo, every Wedneſday and Saturday, which, it ſeems, is the cuſtom there, had, he thought, a moſt magnificent effect, and greatly ſtruck thoſe that were not uſed to it.*

If Solomon met his Bride *on the Road*, it can hardly be thought, by any one acquainted with the cuſtoms of the Eaſt, but that a proper number of Tents were erected on the occaſion, in the place where he was to receive his Bride. It might very poſſibly be *neceſſary* where this Ceremony was to be performed; but if it was a place ever ſo well inhabited, Tents moſt probably would have been choſen, it being cuſtomary now, and probably was then, for great Perſonages to make uſe of their own *commodious and ſplendid Tents*, rather than the *houſes of others*, when they are travelling; and they ſometimes chooſe them for the

ſolemnizing Tranſactions of Conſequence, when they are ſufficiently near their own Palaces. So Egmont and Heyman inform us, that the Rejoicings and Entertainments, when they were at Conſtantinople, on occaſion of the circumciſing of the Children of the Grand Signior, were held in a Camp, pitched for that very purpoſe, *in the neighbourhood* of that great City[1].

In this view there muſt appear a peculiar Energy, as well as Beauty, in the repreſenting her as comparing herſelf to the Curtains of Solomon; and the mention of Flocks and Shepherds Tents is extremely *poetic and lively*. I will only add, that theſe Tents muſt be ſuppoſed to be placed in diſtinct knots, as thoſe near Conſtantinople were, which might naturally occaſion a Solicitude like that of ver. 7; and that it will make this part of the Song clearer, if we read the footſteps of *this* Flock, meaning the company that received her, and *theſe* Shepherds Tents, in ver. 8, referring to the knot of Tents to which they were leading her: for which Emendations of this

[1] Vol. I. p. 212.

8th

8th verſe, there is certainly a foundation in the Original.

QUERY IV.

Is it not moſt probable, that if the firſt part of this firſt chapter repreſents the Songs that were ſung before the Bride, that yet we are to believe, the Poet artfully introduces into theſe Proceſſional Songs what was *actually* done, preparatory to the preſenting the Bride to Solomon?

It muſt be left to ſome future Commentator, or if he pleaſes, to my judicious Reader, to determine preciſely where the Singing ends, and where the Poet is to be underſtood as intending to deſcribe *actual* converſation between the King and his Bride: for my part I am diſpoſed to fancy the Songs do not finiſh before the end of the 11th ver.

The ſpeaking as if the Bridegroom *was preſent* doth not determine this point, tho' this ſimply conſidered ſhould ſeem ſufficient: for ſtrong Emotions will make a perſon ſpeak to one that is abſent as if preſent; and much more may things be repreſented thus in a Song. For this reaſon the Author

Author of the New Tranſlation, does not ſuppoſe Solomon is to be conſidered as preſent at the 2d verſe of this chapter, contrary to the opinion of Origen, (as it is repreſented in the tranſlation of St. Jerome,) who ſuppoſes the Bridegroom *then* made his Appearance.

Speaking, in like manner, *in the perſon* of the Bridegroom, will not determine that he was preſent: for as the Virgins of the Bride from time to time *perſonated her* in their Songs, (a ſuppoſition the Eaſtern Reſerve and Delicacy make abſolutely neceſſary,) for the ſame reaſon might the Iſraelitiſh Virgins that went to *receive her with Songs*, (for the Virgins of ch. i. 3, are to be conſidered as diſtinct from thoſe mentioned ch. iii. 11,) *perſonate him.* We are not *obliged* then to ſuppoſe, with the New Tranſlation, that the Bridegroom actually makes his Appearance at ver. 9.

And as we are not *obliged* to ſuppoſe he appears ſo ſoon as ver. 9, the *Nature* of ſome of the things, introduced into ſome of the following verſes, would rather incline one to believe, the actual converſation between them doth not begin till after the

cloſe

cloſe of the 14th verſe; I determine nothing, but this is to me moſt probable.

But if we ſuppoſe all that precedes the 15th verſe, after the firſt, which is a ſhort Introduction to the whole, is to be underſtood as ſung in a Proceſſion, it doth not therefore follow, that it doth not deſcribe the managements that really prepared the way for the preſenting the Bride. Theſe might be artfully interwoven by the Poet, ſo that we may clearly learn what was done preparatory to the Interview. And is it not moſt reaſonable to ſuppoſe this was done, ſince ſome of the things were actual preparations, we are ſure, for this Meeting, which yet appear to have been contained in the ſuppoſed Proceſſional Songs, and not in what I may call the *deſcriptive* part of the Poem? Such is the Bridegroom's being anointed with rich Unguents, ver. 3; ſuch the bringing the Bride to his Apartments, ver. 4. It may be believed then the ſame *agreeable Art* runs through the reſt. This is a conſideration that ought to be remembered.

QUERY

QUERY V.

May we not believe the conjecture of Olearius is right, when he ſuppoſes the Head-Dreſs of the Bride, mentioned ch. i. 10, was the ſame with that which is now frequently uſed in the Eaſt?

Olearius tells us, that *all the Head-Dreſs that the Perſian Ladies make uſe of are two or three Rows of Pearls, which are not worn there about the Neck, as in other places, but round the Head, beginning on the Forehead, and deſcending down the Cheeks, and under the Chin, ſo that their Faces ſeem to be ſet in Pearls. This Coiffure ſeemed to him to be very ancient among the Eaſtern People, ſince,* ſays he, *mention is made of it in the Song of Songs, ch.* i. 10.[k]

It may not be amiſs to add, that Royal Brides are repreſented by Eaſtern Authors as dreſſed after this manner. So when the Khalife Al Mamon went to receive Touran-Dokht, a Lady we have before had occaſion to mention, the Tarikh Al Abbas tells us, *that Prince found her ſeated on a Throne, her head loaded with a thouſand Pearls, every*

[k] P. 818.

one

one of them as big as a Pigeon's Egg, or of a large Nut. Which rich Coiffure the Khalife reſolved ſhould be aſſigned her for her Dowry[1]. Something like this it ſhould ſeem the Princeſs of Ægypt wore at her Nuptials.

Olearius mentions nothing about Chains round the Necks of the Perſian Ladies, but D'Arvieux[m], who deſcribes the Arab Women as wearing pieces of *gold Coin* hanging down by *the ſides of the Face*, adds, that they have *chains of Gold* about their Necks, which *hang down their Breaſts*. Chains too were worn by the Daughter of Pharaoh about *her Neck*, as well as Jewels down her Cheeks, whether of *Pearl* or of *Gold* is of no conſequence here to enquire about.

QUERY VI.

As theſe Singers ſuppoſe they were going to put ſomething elſe upon her Head inſtead of this *Coiffure*, is it not natural to believe they meant the *Crown Royal?* and is not this the moſt eaſy interpretation that can be put on thoſe words, "We will

[1] D'Herbelot, p. 436.

[m] La Roque Voy. dans la Pal. p. 219.

"make

"make thee Borders of Gold with Studs "of Silver!"[n]

That the *principal Wives of the Jewiſh Kings wore a Crown*, we learn from Jer. xiii. 18, "Say unto the King, and to the "Queen, humble yourſelves, ſit down, "for your Principalities," (or, according to the Margin, your Head-Tires,) "ſhall "come down, even the *Crown of your* "*Glory!*" And by *this*, it ſhould ſeem, the Principal Wife of each King was diſtinguiſhed from the reſt; we are ſure it was ſo in the Court of Ahaſuerus, Eſt. ii. 17.

If Pearls were not uſed, in this manner, ſo early as the days of Solomon, yet we cannot ſuppoſe the Ornaments of an Egyptian Princeſs, on ſuch an occaſion, could be leſs precious than Gold; what then could be meant by the making her *Borders* of Gold, or *Rows* as in the foregoing verſe, for it is the ſame word in the original, with Studs, or *Spots of Silver*, which ſhould be more valuable than the *Caiffure ſhe wore*, unleſs we ſuppoſe they meant the *Crown Royal?* Something *ſuperior* is viſibly intended, and what other Ornament of *mere*

[n] Ch. i. 11.

Gold,

Gold, or *Gold mixed with Silver*, could be ſo ſuperior, as to be the Subject of their Songs?

I do not know, that any body has pretended to give us a deſcription of the form of the Jewiſh *Royal* Crown; but Joſephus[p] has left us an account of that worn by their High-Prieſt, by which it appears to have been a circular Ornament of Gold, which in the forepart was formed like a Plate, on which the Name of God was inſcribed, the other part of the Circle conſiſting ſome how of three Rows of Gold, adorned on the top with an Ornament ſhaped like the *Calyx of the Flower of Henbane*, which is well known to be deeply notched in. This Circle of Gold being ſupported on the head by a Cap of Blue, muſt have appeared like Borders or Rows of Gold, ſtudded or ſpotted with a lively Blue. What Flower, or what Calyx of a Flower, the upper Edge of that Circle of Gold, that compoſed the Crown worn by the Jewiſh Queens, reſembled, I do not remember we are any where told, but we may believe the upper Edge of the Circle was not *plain*;

[p] Antiq. Jud. lib. 3. cap. 7.

and

and if the Circle was ſo far like that of the High-Prieſt as to be formed of diſtinct Rows of Gold, and was ſupported by a Cap formed of threads of Silver, or ſome preparation of Silver, as the High-Prieſts was of blue; this paſſage of Solomon's Song, "We will make thee Borders," or Rows "of Gold, with Studs" or Spots "of "Silver," would be a very juſt deſcription of the Royal Crown. I will only add, that as part of the Cap of the High-Prieſt, to which the Golden Crown was faſtened, was like that worn by the common Prieſts, ſo in like manner ſuch a Cap of Silver as I have been ſpeaking of, without the Circle of Gold, would be juſt like a Cap at preſent worn by the Eaſtern Women: ſo Lady Montague tells us, the Head-Dreſs of thoſe Ladies *is compoſed of a Cap, called a Talpock, which in winter is of Velvet, and in ſummer is made of a light ſhining ſilver Stuff, bound on either with a Circle of Diamonds, (of which ſhe had ſeen ſeveral,) or a rich embroidered handkerchief.*[p]

[p] Vol. II. p. 30.

QUERY VII.

Doth not the 12th verſe refer to the Eaſtern Solicitude to perfume their Brides in the moſt perfect manner, before their being preſented to their Bridegrooms? and is not what we tranſlate the King's ſitting at his Table to be underſtood of his Reception of his Bride?

The book of Eſther informs us, what care was taken to perfume the Concubines of Ahaſuerus, before their being introduced to that Prince—"ſix *months* with Oil of "Myrrh, and ſix *months* with ſweet Odours, "and with other things for the purifying "Women, for ſo were the days of their "Purification accompliſhed," Eſt. ii. 12. Theſe *Preparatives* then took up a conſiderable time.

The Ægyptian Ladies of theſe times are very curious, we are told, in Waſhing and Perfuming themſelves, *None uſe Bathing, Odoriferous Waters, and* Perfumes, *more frequently*, according to Maillet, *or with greater Propriety than they*[q]. We may very well believe then, that the *ancient Princeſſes of*

[q] Let. 11. p. 112.

this

this Country were not leſs careful of their Perſons than the Perſians in the days of Queen Eſther, and that thoſe words, "My "Spikenard ſendeth forth the Smell there-"of," refer to the Spouſe's perfuming herſelf with Odours, of which *Spikenard* was one of the moſt conſiderable.

The applying of theſe Perfumes, we learn from the book of Eſther, was frequently *repeated*, before it was thought proper to preſent thoſe Women to Ahaſuerus. We may learn the ſame, I think, from this paſſage, "*Until* the King &c," for ſo, I apprehend, it ſhould have been rendered, not *while*. So the original Particle is render'd, ch. iii. 4, "I held him, and would not let "him go, *until* I had brought him into my "Mother's houſe;" nor doth Noldius, who is not wont to diminiſh the number of the different ſenſes in which the Hebrew particles are to be taken, ſuppoſe it any where ſignifies *while*.

Is not the Virgin that ſings this then, to be underſtood as ſaying, in the perſon of the Bride, *'till the King receives me, my Spike-*

[r] עד ש I am ſpeaking of, not עד alone.

nard, by freſh Applications from time to time, ſhall diffuſe its Fragrancy, that when *I am preſented unto him, its Odour may be as ſtrong and lively as poſſible?*

My reader will believe, when I ſay this, that I adopt the Sentiment of the Author of the New Tranſlation, who ſuppoſes, according to the verſion of ſome former Critics, that the firſt part of the verſe is not to be rendered, "The King ſitteth at his "*Table*," but in his *Circle*, as the word in the plural ſignifies *numbers of people that encompaſs about*, Pſ. cxl. 9. But I dare not with him add the word *ſitteth* to fill up the paſſage, which in the Original is expreſſed, agreeably to the Genius of Hebrew Poetry, after a ſhort manner: becauſe though an Arab Bridegroom receives his Bride when preſented to him, in *that poſture*, according to D'Arvieux[s]; I do not know enough of the Ceremonial of the Jewiſh Court, to be able to determine in what attitude Solomon received the Ægyptian Princeſs; and I find the Arab *Solitude*, the Bridegroom being ſaid to be alone when the Bride is preſented,

[s] Voy. dans la Pal. p. 225.

agrees

agrees not well with this verſe, nor his perfect *Silence* with the repreſentation of the *three laſt* verſes of this chapter. I ſay agrees not *well*, becauſe he might very poſſibly be *alone in a Tent* when ſhe was preſented, and at the ſame time be ſaid to be in the *Circle* of his Friends, on account of their ſurrounding the Tent in which he received her.

Much leſs dare I explain theſe words, as he doth in a Note at the bottom of the page, as referring to the Nuptial Banquet, I rather imagine they refer to the firſt Interview: to what, conſequently, was *previous* to the Marriage-Feaſt.

QUERY VIII.

If the 12th verſe is to be underſtood in this ſenſe—*'till the King, encompaſſed by his Attendants, ſhall receive me, precious Perfumes ſhall be perpetually applied to me, that I may be preſented in all their Fragrancy to him,* will it not be extremely natural to underſtand the 13th and 14th verſes, (ſung, we will ſuppoſe, either by one Virgin, or ſeparately by two diſtinct Virgins, or companies of Virgins,) as a ſort of Reply to this?

this? That is, as ſignifying, *No! Odours ſhall not be my concern, the King himſelf ſhall be to me my Perfume,* his Name is as precious Ointment *poured forth, and my being received by him, as his Bride, ſhall make my Name, and my Memory, fragrant as Myrrh, as Copher?* [t]

In this view theſe Verſes ſeem extremely beautiful.

QUERY IX.

Doth not the word tranſlated *Bundle,* in the 13th verſe, ſignify a *Bag* or *Box,* in which ſome precious perfume made of *Myrrh* was put? and were not ſuch wont to be worn, by the Ladies of Antiquity, hanging down the Breaſt? and is it not meant of this Veſſel of Perfume that it ſhould continue long between the Breaſts, and that therefore the Tranſlation ſhould have been *it,* not *he,* ſhall lie? and is not mere continuance ſignified by the original word, without any reference to the Night?

It is certain the words tranſlated Bundle in the 13th verſe, and Cluſter in the 14th,

[t] The word in the Original tranſlated Camphire, or Cypreſs.

are

are very different from each other: the laſt ſeems to be deſigned to expreſs a *natural* Aſſociation of things, as in a *Cluſter* of Grapes, and Flowers that grow together in *Bunches*; the other ſignifies a *Bag*, Haggai i. 6, Prov. vii. 20, &c, and therefore ſhould mean ſome ſuch thing here.

I do not recollect, at this time, any account in *modern* Voyages and Travels of the Eaſtern Women's wearing any thing of this ſort, but it has been ſuppoſed, that one of the words made uſe of by Iſaiah, in his Enumeration of the Ornaments of his Country-women [u], is to be underſtood of ſomething of this kind; and it appears from Vitringa's Commentary, that the ſuppoſition of their wearing ſuch things is *conſiderably ancient*: for *Jarchi*, a famous Jewiſh Rabbi of the twelfth Century, is there ſaid to have ſuppoſed they uſed ſuch Veſſels of Perfumes; and St. Jerome, who lived about 800 years earlier, tranſlates one of thoſe words uſed by the Prophet *Olfactoriola*, little Veſſels of Odours, and he lived in the Eaſt long; it ſeems therefore not improbable, that Perfumes might be worn after this manner.

[u] Ch. 3.

The turn of the 14th verſe, which is exactly the ſame with that of the 13th, though that circumſtance appears neither in our common verſion, nor the new tranſlation, would lead one to ſuppoſe that the lying betwixt the Breaſts refers to the Myrrh, not to the Bridegroom, and conſequently ſhould have been tranſlated *it* ſhall lie, not *he*. The turn of theſe verſes in the Original is this, "A Bundle of Myrrh is "my Beloved unto me, it ſhall lie all night "betwixt my Breaſts. A Cluſter of Cam-"phire is my Beloved unto me, in the Vine-"yards of En-gedi." And in this manner ſhould they be tranſlated, if we retain the terms choſen by our Tranſlators, that the ſameneſs of the Turn of them may appear. Now if "in the Vineyards of En-gedi" doth not refer to the *Bridegroom*, who, wherever he was, was pleaſing as a Cluſter of Camphire, but to the *Camphire* that grew in thoſe Vineyards; the lying all night between the Breaſts is to be underſtood, in like manner, of the Myrrh, not of Solomon; as the original turn is exactly the ſame, the interpretation ought, it ſhould ſeem, to be the ſame.

It ought alſo farther to be remarked, that the verb tranſlated he ſhall "lie *all night*," doth not *neceſſarily* include the Idea of the Night in it, Zech. v. 4, Job xxxix. 28: it would have been, ſurely, as well then to have tranſlated it by ſome word or words, that would only have expreſſed continuance; and would more truly have repreſented the Original. I would not be underſtood to ſuppoſe that *Perfumes* were not uſed in their Beds, Prov. vii. 17 ſhews the contrary, and that Myrrh in particular was uſed there; but it ſhould ſeem that the thought here regards the Perpetuity of the Fragrance, in oppoſition to the perfuming by ſmoking, which though it remains for ſome time, longer perhaps than we ſhould think for[w], yet is *comparatively* ſoon diſſipated. My Beloved is to me like a Veſſel of Myrrh worn between the Breaſts, which gives a laſting Perfume, ſo will he give to me, by his marrying me, an undecaying Reputation, more fragrant than the abiding Odour of the moſt precious Balſam[x] or Powder.

[w] Maundrell, p. 30. [x] Eccleſ. vii. 1.

QUERY

QUERY X.

Is not the opinion of thoſe Author's right, who ſuppoſe the *Al-hennah* is meant, by that word which our Tranſlators render *Camphire?*

That Perfume which we tranſlate *Myrrh*, was anciently uſed by *Princes on the moſt ſolemn occaſions*, as we may learn from Pſ. xlv. 8, Cant. iii. 6, Eſt. ii. 14; the *Copher* then, which we tranſlate *Camphire*, muſt have been ſome moſt precious and odoriferous plant, which grew in the Vineyards of En-gedi, ſince it is mentioned as *equal*, if not as *ſuperior*, to the perfume made with Myrrh, in theſe Proceſſional Songs; and has accordingly, for a conſiderable time paſt, been ſuppoſed to be the Al-hennah of the Eaſt by our Virtuoſi.

This is the opinion of Dr. *Shaw*, of Sir *Thomas Brown*, and of *Rauwolff*[y], who travelled in thoſe countries in the days of Queen Elizabeth, and has given us as ample an account of this plant as is requiſite for our purpoſe, "We alſo find there," ſays Rauwolff, "another Tree, not unlike to

[y] P. 53, 54.

"our

" our *Privet*, by the Arabians called *Al-*
" *canna*, or *Henne*, &c, which they have
" *from Ægypt*, where (but above all in
" Cayro) they grow in abundance: The
" Turks and Moors nurſe theſe up with
" great care and diligence, *becauſe of their*
" *ſweet-ſmelling Flowers*, and put them into
" earthen Pots, or wooden Caſes or Boxes,
" to keep them in the Winter in Vaults
" *from the Froſt, which they cannot endure.*
" And becauſe they hardly begin to ſprout
" before *Auguſt*, they water them with
" Soapſuds, but others lay Lime about the
" root, to make it put forth the earlier,
" that it may flower the ſooner, *becauſe of*
" *the Pleaſantneſs of the Smell of the Flowers*,
" which is ſomewhat like Muſk: they are
" of a pale yellow colour, and ſtand in
" *Spikes of the length of a Span*, but not
" very cloſe, ſo that leaves appear between
" them." Then after having given an account of the great uſe that is made of the *leaves* of this Plant in thoſe countries, for ſtaining the *Hair* and the *Nails* of a *red* Colour[z], Rauwolff obſerves, that this Shrub

[z] Dr. Shaw calls it a tawny Saffron colour.

is

is mentioned in the firſt chapter of *Solomon's Song*.

Other Writers dwell chiefly on the great uſe that is made of the leaves of this plant, when dried and powdered, for tinging the hair, the hands, the feet, &c, but Rauwolff takes notice of the exquiſite *Fragrance* of its Flowers; he deſcribes its Flowers as growing in *Spikes* or Cluſters; he mentions its tenderneſs, that it would not bear *cold*, and accordingly it is ſpoken of as growing in the vineyards of *En-gedi*, which was a place in a very warm ſituation; and he mentions its coming from Ægypt, where it ſeems it is greatly cultivated, from whence the Bride of Solomon came.

What I have farther to add here is a *curious* remark of Haſſelquiſt, who aſſures us he ſaw the *Nails of ſome Mummies* tinged with the Al-hennah [a]. For ſince *Mummies* are very antique things, the Al-hennah muſt have been in high eſteem among the very ancient Ægyptians; and if uſed by them for *tinging the Nails*, as now, we may believe was admired for the *fragrancy of the*

[a] P. 246.

Flowers then as it is in theſe times. It is certain it was known to them, and it is not to be ſuppoſed the *tinging virtue* of its leaves ſhould have been earlier remarked than the *odoriferouſneſs* of its Flowers.

How it came to be tranſlated *Camphire*, in our verſion, we need not enquire; but the marginal tranſlation [*Cypreſs*] appears to be derived from the Septuagint, where the word is κυπρος, which, how nearly ſo ever it reſembles our word *Cypreſs*, is known by the learned to mean this very plant *Alhennah*, and not that tree we call *Cypreſs*. So St. Jerome ſpeaks of it as a *foreign* Shrub; though he affirms the ſame word ſignified a *flowering Cluſter of the Vine*, and is inclined to underſtand the word in the laſt ſenſe [b]; a ſtrange want of judgment this, ſince he ſuppoſes this *Cyprus*, whatever is meant, was more odoriferous than the *Spikenard and the Myrrh* before ſpoken of, which the *Flowers of the Vine* by no means are, though their Fragrance is very conſiderable.

[b] In Cant. Cantic. Hom. 2.

QUERY

QUERY XI.

Are not the three laſt verſes of this chapter, (whether we conſider them as a Continuation of the *Proceſſional Songs* of theſe Virgins, or as the Deſcription the Poet would be underſtood to give himſelf of what paſſed,) to be conſidered as deſigned to repreſent the Converſation of the Bride and King together, in an interview previous to their ſetting out for Jeruſalem?

It ſeems from the hiſtory of Iſaac [c], that when a Bridegroom of diſtinction went out to meet his Bride, ſhe was preſented to him on the Road, and that they converſed together; it is natural then to ſuppoſe Solomon and the Princeſs of Ægypt talked with each other in like manner.

The third chapter reſumes the account of the Bride, at the 6th verſe, and ſpeaks of the conducting her in ſolemn pomp to Jeruſalem; and the intermediate words ſeem to relate to what paſſed between Solomon and ſome former Wife of his [d]; conſequently theſe three verſes, now under conſideration, muſt be ſuppoſed to deſcribe their conver-

[c] Gen. xxiv. [d] See the firſt part.

ſation

ſation in the Wilderneſs, or the Road between the Wilderneſs and Jeruſalem, if they had any at all. Nor is it at all material to the underſtanding them, however it may be requiſite for the perfect explaining the Poem, to determine whether the Repreſentation of their converſing together be ſuppoſed to be given by the Virgins, in *Singing* before her; or by the Poet himſelf, in his own perſon, deſcribing this Solemnity.

If this Obſervation is juſt—if theſe verſes are deſigned to repreſent the Converſation between Solomon and his Bride, in this their Meeting on the Road, the conſidering in what light Poetry would, probably, then repreſent them, muſt be the beſt Key to decypher theſe words: now the repreſenting him as *pleaſed with her Perſon*, and expreſſing it with great Affection, and preſſing her to proceed in her journey, that the Marriage might be conſummated; her returning the Compliment with reſpect, but with a *Virgin Baſhfulneſs, expreſſing a lothneſs to ſet out*; and the Bridegroom on the contrary as *preſſing her departure*; will not, I imagine, be thought unnatural.

As to the firſt thing: the repreſenting him as *pleaſed with her Perſon*, perfectly agrees with Iſaiah's deſcription of a Bridegroom's *rejoicing over his Bride*, "Thou "[Jeruſalem] ſhalt no more be termed, "Forſaken, neither ſhall thy Land any "more be termed Deſolate: but thou ſhalt "be called Hephzibah," that is, my Delight is in her .... for, "as the *Bride-*"*groom rejoiceth over the Bride*, ſo ſhall thy "God rejoice over thee," ch. lxii. 4, 5: the Bridegroom's *rejoicing* over his Bride, is his ſaying *my Delight is in thee*; and that is perfectly anſwerable to the words, "Be-"hold, thou art Fair, my Love; behold, "thou art Fair."

I have before ſhewn that *having Dove's Eyes* naturally imports, that he hoped he ſaw in her Eyes a tender gentleneſs[e], which gave her the greateſt degree of Amiableneſs in his Eyes ſhe could poſſeſs: "Be-"hold, thou art fair, my Love; behold, "thou art fair, [thou art fair indeed, for] "thou haſt the Eyes of Doves." Eyes tender and affectionate as that Bird has,

[e] Part II. Obſ. 13.

which is made the Symbol of a perſon dearly beloved, and whoſe Name is therefore made uſe of among the endearing expreſſions, and fond epithets, with which a Prince addreſſes his Conſort, ch. v. 2.

The purport of all this, and whither it tended, the Ægyptian Princeſs muſt be ſuppoſed perfectly to have apprehended, and this of courſe muſt be imagined to draw after it, along with reſpectful returns of his Agreeableneſs in *her Eyes*, ſome expreſſion of *lothneſs* to leave the place in which ſhe then was. *Catullus* points at ſuch a diſpoſition and management in his *Epithalamium*,

Clauſtra pandite Januæ
Virgo adeſt, Viden' ut faces
Splendidas quatiunt comas?
Sed moraris, abit dies;
Prodeas, *nova Nupta*.
Tardet ingenuus Pudor,
Quem tamen magis audiens
Flet, quòd ire neceſſe ſit,
Sed moraris, abit dies;
Prodeas, nova Nupta.

Shall we ſuppoſe the *Delicacy of the Eaſt* did not operate in ſuch caſes with equal

force? Or that an *Eaſtern Poet* would forget to repreſent it, when it might be properly introduced, in a Nuptial Song? If this is juſt, after paying a due Compliment to the Bridegroom — *Behold thou art Fair, my Beloved, yea pleaſant:* what follows is naturally underſtood to be expreſſive of a *modeſt Reluctance* to go to Jeruſalem, where the Marriage was to be conſummated, inſinuated in the happieſt manner — by commending the *Sweetneſs of the place* where ſhe then was. It is after ſome ſuch a manner as this, I imagine, the words [*our Bed is green*] are to be underſtood, of which no tolerable account, ſo far as I know, has been given.

It is very well known that Travellers in general in thoſe countries, and eſpecially Princes when attended with a numerous Retinue, take care to have their Tents placed near ſome Water when they ſtop[f]. This management is of great Conſequence in thoſe hot and dry places. Now ſuch places may be believed to be peculiarly *verdant*, and accordingly they are ſo repreſented

[f] See Obſervations on divers places of Scripture.

by

by Travellers, as thoſe that have read their accounts muſt have frequently remarked. In a place of this kind, without doubt, Solomon encamped; and the Agreeableneſs of it, which the Modeſty of the Princeſs of Ægypt might be ſuppoſed to lead her to mention, as a ſort of plea to delay her ſetting out for Jeruſalem, is, it ſhould ſeem, what is meant by the expreſſion, "*Our* "*Bed is green.*"

The word tranſlated *Bed*, I have elſewhere[g] obſerved, ſeems to mean what was ſpread on the floor of their *Duans*, and conſequently is equivalent here to a *Carpet*, which the Eaſtern people ſpread anciently, as they do now, on ſuch places, "Behold "thou art *Fair*, my Beloved," the very word uſed concerning the *royal Bridegroom* in the xlvth Pſalm, "Yea pleaſant, BUT "our Carpet is Green," or "Flowery," as the word is rather ſuppoſed to mean by ſome, perhaps without ſufficient foundation. This difference however is of no manner of conſequence, ſince where a Rill of Water flows, it will not only occaſion *Graſs* to

[g] See Obſervations on divers places of Scripture, ch. 6. Obſ. 19.

grow, but *Flowers* alſo; and as *Flowers* render a place agreeable, ſo mere *Verdure* is exquiſitely pleaſing to an Eaſtern Eye: the general ſenſe of the place will be the ſame then, tranſlate it either way, *how exquiſitely delightful is the place where we now are! Muſt we, muſt we then leave this charming Abode thus ſoon!*

The Reader will obſerve that I have rendered the particle *diſcretively*, which in our Verſion is tranſlated ALSO: the Authority of Noldius will ſupport me in this way of tranſlating it. This would be indeed more eaſy, and at the ſame time convey the thought I am propoſing to conſideration with greater ſtrength, if the Emendation propoſed by the Author of the New Tranſlation be admitted, for then the Reading might be, "Behold thou art Fair, my Be-"loved: but Pleaſant, but Green, (or "Flowery,) is our Bed." But to judge ſolidly of this, we muſt firſt ſee Dr. Kennicott's Collections, and therefore I would make no uſe of Criticiſms of that kind in theſe Papers; though, I muſt confeſs, I am very much inclined to believe the Emendation may be juſt.

The Reply of the Bridegroom perfectly correſponds with this interpretation of the words of the Bride — " The Beams of our Houſe " are *Cedar*, and our Rafters of *Fir*," or of *Cypreſs*, if the tranſlation of the Seventy be right. But whatever the ſecond ſort of Wood may be thought to be, and however difficult it may be found perfectly to aſcertain the ſenſe of the original word tranſlated *Rafters* in the text, but in the margin here, and in the text itſelf, in the viith chapter, *Galleries*, ſtill it is evident the Bridegroom puts her in mind, that his houſe was an *houſe of Cedar*, which, every body knows, was eſteemed in thoſe days the nobleſt habitation an human creature could live in [b]. *Ariſe, my Love, and quit this place, pleaſant as it is, for equally* pleaſant, *and much more commodious will you find the Abode to which I am conveying you, it being built of the* fragrant *Cedar, and of other precious Wood.*

The *Temple* itſelf was built of Cedar, and the other kind of wood here mentioned, if we ſuppoſe a fault in one ſingle letter,

[b] Conſult 1 Chron. xvii. 1, and Jer. xxii. 14, 15.

and believe there was a Schin formerly in the word, where our preſent Copies have a Tau.

QUERY XII.

Might not the *habitation of Chimham* probably be the place where Solomon met the daughter of Pharaoh; or ſome place thereabouts?

It would be a Temerity, like that of the Monks that attend Pilgrims in the Holy-Land, to pretend abſolutely to determine the place where Solomon met this Princeſs. However it may not be amiſs to remark, that the *habitation* of Chimham ſeems to be as likely to have been the place of Meeting as any.

The *Diſtance* to which Solomon went, we may believe, was not very great; no greater than might be very well travelled over between the decline of the Day and Midnight, notwithſtanding the *Slowneſs in marching* the Nuptial Pomp required.

Travellers in the Eaſt are wont to reſt during the hotteſt hours of the day, of this their Journals afford us ample proof, and

to this thoſe words of the Song ſeem to refer, *Tell me, (O thou whom my Soul loveth,) where thou feedeſt, where thou makeſt* to reſt at noon, *for why ſhould I be, &c.* Again, Nuptial Proceſſions were wont to be *in the Night:* ſo our Lord repreſents the Cry—*The Bridegroom cometh, as made at Midnight*, Matt. xxv. 6. Accordingly, *the Entrance of Solomon into Jeruſalem with his Bride is ſuppoſed to be in the Night.* Every Man hath his Sword upon his Thigh, *becauſe of Fear in the Night*, ch. iii. 8.

The *habitation of Chimham* anſwers all this, being near Bethlehem, which is known to be only *ſix miles* diſtant from Jeruſalem; and, if we may have any dependence on Tradition, the place where Philip baptized the Æthiopian Eunuch was not very far from Bethlehem, which place of Baptiſm St. Luke tells us was in the Road to Gaza, and that Road called the *Deſert*, or *Wilderneſs*, Acts viii. At the ſame time, it appears to have been a place fit for the Accommodation of a conſiderable number of people, for there Johanan and his troops, with the Remnant of the People whom Iſhmael attempted to carry away captives, *ſtop-*

ped; and the laſt place it ſhould ſeem, in the Road that way to Ægypt, proper for the ſtopping of a large body of people, Johanan getting, as it ſhould ſeem, as near the borders of the country as he conveniently could, before he finally determined whether they ſhould go into Ægypt or not[i]. What place more proper then for the Reception of this Princeſs by Solomon, ſo far as appears to us? But becauſe it ſeems to us *very probably* to have been the place, it doth not therefore *neceſſarily* follow this was the place of Meeting. I only propoſe it as a Query.

QUERY XIII.

As this firſt chapter concludes with a deſcription of a *Royal Palace*, and at ch. iii. 6. the account of the Journey to Jeruſalem is reſumed, is it not moſt natural to ſuppoſe that all the intermediate part relates to another ſubject? and as part of it *certainly* refers to a former Wife of Solomon[k], is it not reaſonable to interpret the whole of this part of it of her?

[i] Jeremiah xli. 17.

[k] See ch. iii. 1, and the firſt part of this work.

QUERY

QUERY XIV.

If it be admitted, that the firſt words of the ſecond chapter are to be underſtood as uttered with a tone of Complaint, which is a ſuppoſition of the ingenious Author of the New Tranſlation[1], yet is it neceſſary to ſuppoſe it refers to *Beauty?* May we not more probably underſtand the expreſſions as relating to the difference of *Birth?* as ſignifying, *I am a mere Roſe of the Field, where thouſands and thouſands grow of* equal value; *and a Lily of the Vallies, where there are ſo many that no* ſingle one *can attract much Attention, or be greatly eſteemed?*

That the Sentiment of this Tranſlator is right *in the general*, and that they are to be conſidered as *depretiating* words, uttered with a tone of Complaint, muſt, I think, be juſt, from the *Nature* of the King's Anſwer. But then I think that it is moſt probable, that the turn of thought is *ſomewhat different* from that propoſed by this Writer.

[1] Notes, p. 58, 59.

For

For as ſhe was an Iſraeliteſs that here ſpeaks, according to my manner of explaining this Song, who had for ſome time been the principal Wife of Solomon, without any Rival, it was natural for the Sacred Poet to repreſent her as beginning her *Expoſtulations* with Solomon, on his Marriage with a Daughter of Pharaoh, with ſome Complaint of this kind, in which ſhe ſpeaks of herſelf *degradingly*, or rather as likely to have little ſhare now, in the Attention of his Mind, *ſtrongly* impreſſed with the Ideas of *Royal Birth*; of *Deſcent from a Family, or a Race of Kings, of great Antiquity*[m]; of being born in a *foreign country greatly celebrated in the world: No! I am no more in your Eſteem now, O King! than a common Flower of the Jewiſh Fields, placed before you in company with ſome admired Exotic.*

The circumſtances of that time perfectly agrees with this *thought*; for as the Eaſtern People *now* are very fond of *foreign* Plants, and cultivate them with care, as we learn from Dr. Ruſſell; ſo curious Exotics were highly valued in the time of Solomon. I

[m] Iſaiah xix. 11.

need

need not cite Joſephus to prove this, his own words, (Eccleſ. ii. 4, 5,) do that ſufficiently, eſpecially if they are connected with ſome paſſages of this Song: "I planted me "*Vineyards*, I made me *Gardens* and *Orchards*," which ſort of places, according to ch. iv. ver. 13, 14, of this Song, produced the moſt precious foreign Plants of Perfume.

Alluding then to the circumſtances of that time, ſhe mournfully compares herſelf to a *common neglected Flower of the Jewiſh Fields*, and this Princeſs of the houſe of Pharaoh to ſome *curious Ægyptian*, or other *Foreign* Plant, highly *valued and eſteemed*; expreſſing the firſt part of the thought in direct terms, while the other is left, by a moſt beautiful *Suppreſſion* of the Poet, to the imagination of the reader to ſupply, "I, I am a mere "common Flower which grows in *every* "*fruitful Field*, and one that throws itſelf "out in *every moiſt ſpot of ground*." . . . . . And having ſaid this, her Vexation is ſuppoſed to make her ſtop, while the Imagination of every Reader may be thought readily to add, what ſhe *would* have ſaid to

Solomon

Solomon concerning her Rival, and his high Eſteem of that Princeſs.

As to the Flowers meant by the original words, it may be difficult to determine with *Preciſion* what they are; but if we take them, as our Tranſlators have done, for Flowers of the *Roſe* and of the *Liliaceous* kinds; and if preſent Uſages obtained as anciently as the time of Solomon; the Jewiſh Queen might with great Energy ſet the productions of ſome of theſe kinds in Ægypt, in oppoſition to ſome kinds of theſe Flowers that grew in Judæa, to which ſhe compared herſelf. For Haſſelquiſt tells us [a], *that the* white Roſe, *which is cultivated, in great quantities, in the province of Fajhum* in Ægypt, *emits the moſt fragrant Odour of any he had ſeen. That incredible quantities of Roſe-Water are diſtilled from this ſpecies, ſold in Ægypt, and tranſported into* foreign countries; *the Eaſtern People uſing the Water in a luxurious manner, ſprinkling it on the Head, Face, Hands, and Clothes of thoſe Gueſts they mean to honour. If this was an ancient practice, conſiderable quantities, with-*

[a] P. 248, 249.

out doubt, were uſed in the Court of Solomon, and this Roſe of Ægypt muſt appear much more precious than flowers of that Genus that grew in Judæa, and be referred to by this Lady, when, in contradiſtinction from the Daughter of Pharaoh, ſhe calls herſelf a Roſe of Sharon, or of the Field. In like manner, as precious Balſams are at this day, according to Haſſelquiſt, wont to be preſented to the great people of the Eaſt[o], ſo he tells us, *the Ægyptians put the bloſſoms of the Tuberoſe,* (which is by ſome of our Writers on Gardening expreſly called a Flower of the *Lily* kind,) *into ſweet Oil, and by that means they give the Oil a moſt excellent ſmell*[p]. If they did ſo anciently, and ſuch a kind of Unguent was ſent into Judæa with other Perfumes, might ſhe not in like manner, in the tone of Complaint, compare herſelf to a *Syrian* Plant of the *Lily* kind, wont to grow in low lands[q], and the daughter of Pharaoh to an *Ægyptian*

[o] P. 294. [p] P. 267.

[q] Every one almoſt knows, that the Lilies of the Vallies, in Solomon's Song, do not mean thoſe delightful Flowers which we call by that name, but which grow in Woods.

Tuberoſe,

Tuberoſe, which gave ſuch an exquiſite Fragrancy to the Oil in which they were infuſed?

But it will ſoon appear to be doubtful, what the true meaning is of the words tranſlated *Roſe* and *Lily*.

QUERY XV.

Is not the ſuppoſition juſt, that what is tranſlated *Apple-Tree*, Cant. ii. 3, ſhould rather have been rendered the *Citron-Tree*? "As the *Citron* among the Trees of the "Wood, ſo is my Beloved among the Sons."

Thus it is rendered in the *New Tranſlation*, upon the Authority of the Chaldee Paraphraſe; and thoſe that would more particularly examine this point, may conſult the *Obſervations* on divers paſſages of Scripture, Ch. IV. Obſ. 31. Thus underſtood, it is an exquiſite compliment paid to the King.

QUERY XVI.

If there is the ſame turn in the preceding words, as in this 3d verſe, the original word

word was not deſigned to expreſs a *Lily*, but the flower of ſome *thorny Shrub*, is it not therefore moſt probable that it is to be underſtood of a *Wild Roſe?* and that the firſt word of the firſt verſe is to be underſtood as referring to the *ſame* Flower, either ſignifying a Flower *in general* as the Septuagint underſtood the word; or as another term to expreſs that *very* Flower in particular?

It ſeems to me moſt probable, that only one Flower is meant in the firſt verſe, ſince only one is mentioned in the return made by the King in the 2d verſe. And ſince the Citron-Tree is compared to the other Trees *among whith* it might grow, and not preferred to things of a *quite different* nature, it ſeems moſt likely, that the Flower that excelled among the Thorns, is to be underſtood of the *Flower of ſome thorny Shrub*, compared with other Shrubs of the prickly kind: and if ſo, it ſhould mean the *Eglantine*, or the *Briar*, or *Dog-Roſe* as it is ſometimes called.

For this Flower is *now* highly eſteemed in thoſe Countries, according to D'Herbelot[t],

[t] Dans l'Article Aſchair.

and he expreſſes his remark upon it in very ſtrong terms. "Neſrin and Niſrin in Ara-"bic and the Perſian language, ſignifies the "Plant which the Greeks call Cynorrhodos "or Cynoſbatos, and the Romans Roſa "canina, and Rubus caninus, whoſe flower "and leaf are odoriferous. The *Arabian "and Perſian Poets highly eſteem it*; for "they often draw their Compariſons from "it, which may make us believe that this "Shrub has more exquiſite qualities in the "Eaſt, than what our common Sweet-"Briar poſſeſſes."

The Interpretation then that I am propoſing, agrees much better with the notions of the Eaſt, than that of the ingenious Mr. Binnel, of whom the Author of the New Tranſlation ſpeaks, and juſtly ſpeaks, with very great reſpect. According to him, this reply of the King might be thus paraphraſed. "Be it ſo that my Love is a Lily in the "Vallies, yet ſhe is as much ſuperior to the "Maidens about her as the Lily is to the "*poor dull flowers of the briar*, and the "bramble." The *Flowers of the Briar* cannot, I think, be juſtly called *poor and dull:* they are not inelegant to *our Eyes*, they

they make grateful and lively impreſſions on *our organs of ſmelling*; and what is worſe, they are *highly eſteemed in the Eaſt now*, and were equally ſo, we may believe, in the days of Solomon, the productions of Nature being alike in different ages, and the taſte of the Eaſtern people, in other reſpects, juſt the ſame it ever was.

Haſſelquiſt[a], notwithſtanding his diſtinguiſhed attention to *Botany*, does not pretend to endeavour to determine the ſenſe of the various words that are uſed in the Bible, to expreſs different kinds of *thorny* plants that grow in the Holy-Land, only mentioning *Reſt-harrow*, (which pernicious and *prickly* plant, he tells us, covers *entire* fields and plains in Ægypt and Paleſtine, and which grows promiſcuouſly with the *large Thiſtle*,) he ſuppoſes it may probably be this which Moſes refers to, when he ſpeaks of the Earth's being curſed. What he, who actually viſited the Holy-Land, and with great curioſity made his remarks on it, did not care to attempt, muſt not be expected from me, nor is it at all requiſite in the

[a] P. 288, 289.

preſent caſe, it being ſufficient to obſerve, that of all the prickly plants that have been obſerved in that country, the *Reſt-harrow*, the *Boxthorn*, the *Buckthorn*, (called Chriſt's Thorn,) the *Bramble*, &c, there is no one that grew wild there to be compared with the *Briar*, for the Elegance and Perfume of its Flowers.

It may perhaps be ſaid, that D'Herbelot is ſpeaking, not of the common Briar, but of that we call the Sweet-Briar: he is ſo, but it is to be remembered, that though the *leaves* of the one are ſweet-ſcented, while thoſe of the other are not, the *Odour of their flowers* is nearly, if not altogether, the ſame. They can never therefore be called *poor* and *dull*.

Anſwerably to what is ſuppoſed in this ſong, that theſe flowers grow in the *Vallies*, we find the Son of Sirach repreſenting them as growing in moiſt places, ch. xxxix. 13, "Hearken to me, ye holy Children, and "bud forth as a *Roſe* growing by the *Brook* "of the field," or by the *Rivers of Waters*. And I have farther to obſerve, that *Catebi*, a modern Eaſtern Poet, made uſe of much the ſame thought with that of our Jewiſh Writer,

Writer, when he ſaid, [t] ſpeaking of Niſchabur, the City in which he reſided,

" I, like Atthar that famous Poet, came out
" of the Garden of Niſchabur;
" But Atthar was the *Roſe* of that Garden,
" and I am only a *Bramble*[u]."

The Paraphraſe of Mr. Binnel ſeems alſo, to me, to be faulty in *another point*—in explaining the word *Daughters* of the *Maidens about her*. There is no *great ſpirit*, one would think, in giving her a ſuperiority over her *Maids of Honour*, to uſe a modern expreſſion; and it, in a manner, avows, if underſtood in this way, that he had nothing at all to ſay to her on what ſo much pained her, a Jealouſy, that is, of his much greater regard for the Princeſs of Ægypt than for her. What ſignified it to a perſon in great anguiſh on that account, to be told, her

[t] D'Herbelot, p. 263.

[u] All this while I muſt allow, that I do not find the *Dog-Roſe* mentioned by Haſſelquiſt in his account of the Plants of Palæſtine, but neither doth he mention *Lilies*. In ſhort, his Account of theſe matters is evidently imperfect, and it is to be wiſhed ſome future Traveller may be more exact, or at leaſt, more large upon theſe matters. It is certainly an *Eaſtern* Plant, from what D'Herbelot ſays.

Lord preferred her to her Attendants. The word *Daughters* is, I own, uſed in this ſenſe in another place of this Song, ch. vi. 9, where it apparently ſignifies the *Attendants* on the Queens and Concubines of Solomon; but then, in other places, it is as viſibly uſed for *Women in general:* ſo when Leah ſays, "Happy am I, for the *Daughters* "will call me bleſſed," Gen. xxx. 13; and when it is ſaid of the induſtrious Woman, Prov. xxxi. 29, "Many *Daughters* have "done virtuouſly, but thou excelleſt them "all." And after this manner, I ſuppoſe, the words of the Bridegroom are to be underſtood, *Is my Love a common Roſe of the Vallies,* as ſhe affirms ſhe is in my Eyes, *ſhe however is to me as much ſuperior to others, as that Flower is to thoſe of the Bramble, or of the other prickly Shrubs of this country?* This was extremely ſoothing, and though it did not directly touch the point that pained her, excited very flattering Ideas of *Superiority* in general, and that his Love to her was not trifling. He might, it is to be ſuppoſed he did, go farther in after converſe, which is very ſtrongly intimated, though not directly expreſſed in

what

what follows, a way of writing Poetry delights in.

QUERY XVII.

Doth not this *ſoothing* language of the King in the 2d verſe, as it evidently is, prove, in a moſt ſatisfactory manner, that the firſt verſe is to be underſtood as ſpoken in a tone of complaint?

QUERY XVIII.

Though the Converſation between theſe two Perſonages, may be ſuppoſed to have been carried on a conſiderable time, yet are we to imagine the Poet is to be underſtood, as directly and diſtinctly repreſenting it? is he not rather to be conſidered as preſently after the 3d verſe repreſenting the King as abſent?

For after having given an anſwerable return of the Queen to the *ſoothing* words of Solomon, *As the Citron-Tree among the Trees of the Wood, ſo is my Beloved among the Sons,* or *among Men,* he is preſently ſpoken of in the *third* perſon, and that in

ſuch a manner in the 4th verſe, as will not admit the ſuppoſition of his being *preſent*: what follows therefore, from the beginning of the 4th verſe, if not from the middle of the 3d, is to be underſtood as ſpoken by the Queen, in the abſence of the King, to her Attendants, the Daughters of Jeruſalem as they are called, ver. 4.

Nor doth the 6th verſe contradict this interpretation. Our tranſlation here indeed, (and the new one doth not vary in this point,) ſuppoſes the King *preſent*, "His "left hand *is* under my head, and his right "hand *doth* embrace me;" but in the original, the laſt clauſe is literally, "his right "hand ſhall embrace me," and as the firſt is expreſſed in a ſhort manner, "his left "hand under my head," and neither *is*, nor *ſhall be*, in the original, it muſt be ſupplied from the latter clauſe, and made in the ſame tenſe with that, "His left hand "ſhall be under my head, and his right "hand ſhall embrace me;" this would be the ſtrict tranſlation, but as the Grammarians affirm, that the Hebrew future tenſe is ſometimes to be underſtood *optatively*, and as it is ſo underſtood ſometimes by our tranſlation,

tranſlation, and that in this very Song, ch. i. 2, this verſe, if rendered with true Spirit, I preſume ſhould be, "O that his left "hand were under my head, and his right "hand did ſuſtain me!" which perfectly agrees with the notion of his being abſent, being an affectionate complaint of his ſo ſoon leaving her. The 7th verſe is to be underſtood in the ſame ſtrain.

QUERY XIX.

Is there not a reference in thoſe words, "I ſat down under his ſhadow with great "delight, and his Fruit was ſweet to my "taſte," to the great ſatisfaction the Eaſtern people take in ſitting under ſhady Trees? and alſo to their way ſometimes of ſhaking down the Fruit on thoſe that ſit under them?

Shade, according to Mr. Wood, in his deſcription of the Ruins of *Balbec*, is an *eſſential article in Oriental Luxury*[w]. The *greateſt* people ſeek theſe refreſhments, as well as the meaner, ſo Dr. Pococke found

[w] P. 5.

the *Patriarch* of the Maronites, (who was of one of their greateſt families,) and a Biſhop, ſitting under a tree [x]. Any Tree that is *thick and ſpreading* doth for them, but it muſt certainly be an addition to their enjoying themſelves, when the tree is of a *fragrant* nature, as well as *ſhady*, which the Citron-tree is [y].

Farther, the people of thoſe countries not only frequently ſit under *ſhady* trees, and take collations under them, but ſometimes the *Fruit* of thoſe trees, under which they ſit, is ſhaken down upon them, as an agreeableneſs. So Dr. Pococke tells us, when he was at Sidon, he was entertained in a Garden, in the ſhade of ſome *Apricot-trees*, and the fruit of them was ſhaken upon him [z]. He ſpeaks of it indeed, as if it was done as a great proof of their abundance, but it ſeems rather to have been deſigned as an agreeable addition to the En-

[x] Deſcription of the Eaſt, Vol. II. p. 95.

[y] Travellers there we find in their accounts have made uſe of Plane-trees, Walnut-trees, &c, and Egmont and Heyman were entertained with Coffee at Mount Sinai under the *Orange-trees* of the Garden of that place, Vol. II. p. 178.

[z] Vol. II. p. 85.

tertainment.

tertainment. *Pleaſant is* every Tree *in this hot country, but eſpecially thoſe that are* remarkably ſhady, *among which none have pleaſed me ſo well as the* Citron, *whoſe* ſhade, *and whoſe* Fragrancy, *have both been extremely* reviving, *and ſtill more it's* Fruit, *and ſuch as the Citron-tree is to me among the Trees of the Wood, ſuch is my Beloved unto me among the Sons.*

The extreme *Agitation of Mind* ſhe had for ſome time undergone, made *this Tree* more particularly deſirable to her. It was *ſhady*, and ſhade Jonah found peculiarly deſirable to one under great perturbation of Spirit: "The Lord God prepared a Gourd, "and made it to come up over Jonah, *to* "*deliver him* from his Grief," Jon. iv. 6. At the ſame time its *Fragrancy* was in her caſe very uſeful, at leaſt its *Fruit* was ſuppoſed to be ſo, ver. 5. Full of theſe things ſhe tells her Lord, he was to her as a *Citron-tree*, which ſurpaſſed all the Trees of the Wood, *far* ſurpaſſed them.

QUERY

QUERY XX.

Is not the converſation of the King with his Jewiſh Queen, ſuppoſed by the Poet, to be carried on in the ſame tender ſtrain, though he doth not pretend diſtinctly to recite it? Are we not to look upon his carrying her into the Houſe of Wine, as a circumſtance intended to inſinuate this? And did it not mark out *Preference and Diſtinction*, though it did not in fact remove *Jealouſy and Anguiſh* from her breaſt?

The giving a perſon *drink* is, among the people of the Levant, an Aſſurance of Friendlineſs, and that they *may lay aſide Suſpicion and Diſtruſt*[a]. It ſeems to have been the ſame anciently among the Jews, and that for this reaſon the Prophet, that was ſent to cry againſt the Altar at Bethel, was commanded to eat no Bread, and *drink no Water* there.

The admitting a perſon to a *Banquet of Wine* ſeems to expreſs ſomething more, and to have been a mark of *Diſtinction and Preference:* it ſeems, at leaſt, ſo to have been

[a] Voy. D'Herbelot, dans l'Article Harmozan. Et vide Buſbeq. Ep. 3. p. 89.

underſtood

underſtood by Haman, when admitted by Queen Eſther to ſuch a Banquet. I think then, we may look upon the mention that is here made of being brought to the banqueting-houſe, or, according to a more literal tranſlation, *the Houſe of Wine*, as deſigned to expreſs Preference and Diſtinction, which he was ſtill reſolved to continue to her; and intended to remove all cauſeleſs jealouſy and diſtruſt from her mind.

That her *Jealouſy and Anguiſh* ſtill however remained is very evident: the whole Song in general, and the very next verſe in particular, demonſtrate this.

I have elſewhere explained the moſt probable meaning of the words, "his Banner "over me was Love[b];" and the uſe of Citrons to recover perſons that are greatly diſordered[c].

QUERY XXI.

As the King is evidently ſpoken of in the 4th verſe as abſent, and is again repre-

[b] Obſervations on divers places of Scripture, ch. 5. Obſ. 14. [c] The ſame, ch. 4. 31.

ſented as abſent in the 17th verſe, is it not moſt natural to ſuppoſe it is *one* Abſence that the Poet deſcribes? and that what is mentioned in the 8th, and ſeveral of the following verſes, is to be underſtood as what had been tranſacted before the converſation of the firſt verſes began, of which the Queen gives an account to the Daughters of Jeruſalem?

The tranſpoſing of things may be allowed of without difficulty, it is rather more agreeable to the Spirit of Poetry, if not too intricate, as certainly it is not here. Nor doth the variation of the tenſe, the 8th and 9th verſes being in the preſent, and the 10th and following in the paſt, forbid our underſtanding things after this manner, ſince the 8th and 9th verſes might as well have been tranſlated, "Behold he *came* "leaping, &c, my Beloved *was* like a "Roe, &c."

QUERY XXII.

Are we not to ſuppoſe that the converſation betwixt the King and the Queen, with which this 2d chapter begins, and in

which Solomon endeavours to ſooth her mind, and diſpel her Anxiety, was held under a Citron-tree? and that the Queen refers to the Converſation that paſſed there, when ſhe ſays ſhe ſat under its Shadow with great delight?

The words of the 3d verſe of this 2d chapter prove nothing of this, tho' they are perfectly conſiſtent with it; but chap. viii. 5, "I raiſed thee up under the Ap-"ple-tree," or according to the foregoing explanation of the word, "under the Ci-"tron-tree," ſeems to prove it: for however obſcure thoſe words are, they ſeem to me to refer back to this part of the Song, and if ſo, the ſitting in the ſhade of a Citron-tree muſt be underſtood *literally*, they being in a country Retirement at the time.

QUERY XXIII.

If we underſtand the 14th verſe as connected with what goes before, and conſequently as a continuation of Solomon's inviting his Queen to quit the Palace at Jeruſalem, in which ſhe then was, for this Retirement, muſt we not underſtand it as a Deſcription

Deſcription of that Palace, embelliſhed with the Ornaments of Eaſtern Poetry?

Doves in thoſe countries, it ſeems, take up their abodes in the hollow places of Rocks and Cliffs: ſo Dr. Shaw tells us, that the city of Hamam-et, in Africa, is ſo named from the *Hamam*, or *Wild Pigeons*, that copiouſly breed in the adjacent Cliffs [d]. The firſt word, [*Rock*,] "O my "Dove that art in the Clefts of the *Rock*," ſeems to point at the *Rockineſs* of thoſe Cliffs in which they build; as the ſecond, [*Stairs*,] "in the ſecret places of the *Stairs*," expreſſes, I apprehend, their *Steepneſs*. That word which is tranſlated *Stairs*, occurs but once more, in Ezek. xxxviii. 20, and is there tranſlated *Steep-Places*; it is joined with *Mountains* and *Walls*, ſo that it ſeems to mean *Cliffs*. Steps are cut in ſome of the Eaſtern Rocks, to facilitate the climbing up to their tops, Mount Sinai in particular; but as that is not known by every reader, it might better, perhaps, have been tranſlated here *Steep Places*, or *Lofty Cliffs*. "O my Dove that art in the hollow Places

[d] P. 90, 91.

"of

" of the *Rock*, in the ſecret Holes of *lofty* " *Cliffs*, let me ſee thy countenance, &c," in this delightful retreat.

Having in the ſoft language of Affection called her his *Dove*, nothing was more natural, to an Oriental Imagination, than the immediate comparing the then Reſidence of the Jewiſh Queen, to the Rocky Cliffs in which their Doves were wont to build, as there was ſuch a ſtrong Reſemblance between them. Palaces, among the Jews, were wont to be built of *Stone*, Amos v. 11, Iſ. ix. 10; and Magnificence was *then* ſuppoſed, as well as *now*, to require *Loftineſs* in their Structures; it is no wonder then her Apartments in a *lofty Palace of Stone* were compared to the holes in a rocky Cliff, in which their Pigeons are wont to breed, eſpecially after calling her his *Dove*.

What advantage the Author of the New Tranſlation propoſed, by rendering the particle *through*, " O my Dove, through the " Clefts of the Rocks; *through* the ſecret " places of the Stairs; let me ſee thy coun- " tenance, &c," as he has not explained to us in his Notes, I ſhall not take upon me to gueſs.

QUERY

QUERY XXIV.

Is not Dr. Shaw's ſuppoſition [e] moſt natural, that by the *Shualim*, the *little Shualim*, of the 15th verſe, *Jackalls* are meant, rather than *Foxes*, though ſome of his reaſons are not very convincing?

The *Fox* properly ſpeaking is, it ſeems, rarely met with in the *African* Countries he gave an account of, but *Haſſelquiſt* aſſures us, that *Foxes*, as well as *Jackalls*, are very *common* in Judæa, and that they do great damages in the Vineyards, the Canis Vulpes, the *Fox*, ſays he, "is common in Palæſtine, "they are very numerous in the ſtony "country about Bethlehem, and ſome"times make great havock among the "Goats. There is alſo plenty of them "near the Convent of St. John, in the "deſart, about Vintage time; for they de"ſtroy all the Vines, unleſs they are ſtrictly "watched [f]." Haſſelquiſt's Authority will be allowed, I ſuppoſe, to be a ſufficient proof of the numerouſneſs of Foxes in the Holy-Land and near Jeruſalem; their fewneſs then in the kingdoms of Algiers and Tunis, is

[e] P. 174, 175. [f] P. 184. See alſo p. 211.

no reaſon to ſuppoſe they are not meant in this place of the Canticles.

But as it ſhould ſeem that the *Shualim* were gregarious, from Samſon's taking ſome hundreds of them[s], which *Jackalls* are, but not *Foxes*; and as they are expreſly called the *little* Foxes, as *Jackalls* are now diſtinguiſhed from Foxes properly ſpeaking, and there ſeems to be no reaſon to underſtand the term *little*, as equivalent to *young*, Foxes being purſued and deſtroyed whether old or young, it is moſt probable that Jackalls are here meant.

So *Haſſelquiſt*, ſpeaking of the hedges about Jaffa, ſays, that wild Beaſts had their paſſages and habitations in them, particularly the *little Eaſtern Fox*, Jackall, which are found in great numbers in that neighbourhood, p. 119. And in another place, ſpeaking of theſe Animals, he ſays, this Species "is common in Ægypt and the "Eaſt, but *very numerous in Palæſtine*. I "ſaw many of its Caves and Holes in the "hedges *round the Gardens*. This is fatal "to the Herds and Flocks of the Arabians,

[s] Judges xv. 4.

" and is therefore hunted continually, and " they often throw great numbers of them " into the Sea. . . . . A Species of Muſtela, " which is very common in Palæſtine, eſpe- " cially during the Vintage, and often de- " ſtroys *whole Vineyards*, and fields of *Cu- " cumbers*," p. 277.

As theſe Creatures are wont to make their habitations in the hedges that ſurround the Eaſtern Gardens, and are ſo very deſtructive to their *fruits*, it is no wonder it is deſired here they ſhould be extirpated; but beſides this another reaſon might be aſſigned for this order, for Dr. Shaw tells us, *they yelp every night* about the Gardens *and Villages, and make* all night long *a perpetual howling or ſqualling noiſe*, which cannot but be exceſſively diſagreeable. Their ſpoiling then the *Vineyards* (for ſo the word properly ſignifies, not *Vines,*) even the *Semadar Vineyards*, or Gardens of Pleaſure, as the laſt clauſe of the verſe very probably ſignifies, may as much refer to theſe melancholy and diſturbing *howlings*, as to the damage they might do, in treading down the Flowers, and eating up the Fruits of thoſe Pleaſure-Gardens.

So

So *Olearius* complains of a ſort of Foxes in Perſia, called Schakal, (our Jackalls, without doubt,) which abound in that country. "We heard them," ſays he, "roaming *in troops* about the Village in the night, and we were *very much diſturbed* with their Cries, which were melancholy, and very like thoſe of a man in diſtreſs, which they made without ceaſing[h]." If Olearius found himſelf ſo much diſturbed by theſe Creatures, what muſt a Princeſs be, who was uſed to the Muſic of Solomon's Court? There was ſufficient Reaſon then for the King to ſay to his companions, "Take us the Foxes, the *little* Foxes that ſpoil the Vineyards of Pleaſure, on account of their *diſturbing noiſe*, as well as by running through them *in troops*, eating and devouring what comes in their way."

As to the Doctor's[i] ſuppoſing they ſpoiled the Vines by *eating the tender grapes*, it doth not appear to be authorized by any complaints of the *inhabitants of Barbary*; nor does it well agree with *Haſſelquiſt*'s ac-

[h] P. 531. [i] Shaw, p. 174.

count, who ſuppoſes the miſchief they do the *Vines* is in the *time of Vintage*[k], which was ſeveral months after the time that the reſt of this Poem deſcribes, which I have ſhewn was the Spring, about the middle of *April*.

QUERY XXV.

Was not this taking their *Shualim*, moſt probably only deſigned to render this retreat more agreeable to his Queen? and is it not moſt likely that it in no wiſe referred to the *hunting them for Diverſion*?

The *hunting of Jackalls* is one of the modern *Diverſions* of the Holy-Land: ſo Le Bruyn tells us, that while he continued at Ramah, he had often ſeen the Baſſa of Gaza, Ramah, and the whole country of the Philiſtines, who was very *fond of hunting*, go out in purſuit of *Jackalls*, which were in that country in great numbers[l].

They might be fond, we may reaſonably believe, of the ſame Diverſion in very ancient times, but I ſhould hardly think theſe

[k] See the preceding citations from Haſſelquiſt.

[l] Tom. II. p. 154.

words

words are to be underſtood as an invitation of the Queen to go an hunting, or even a deſcription of Solomon's going with his Companions a ſporting, as the ingenious Author of the New Tranſlation ſeems to ſuppoſe, when he deſcribes the ſecond day's Eclogue as beginning with her relating how the Bridegroom, accompanied with his Companions, and *equipped for rural ſports*, had come and called on her under her window, inviting her to come forth, and enjoy the beauties of the Spring, Introd. p. 25. Winter, I preſume, is the time for hunting Jackalls *for diverſion* in the Holy-Land, as well as Foxes in England. But they might be taken for other purpoſes at other times, ſo according to Haſſelquiſt the Arabs are *continually* endeavouring to deſtroy them; and Samſon took three hundred of them, in wheat harveſt, which in that country was in May, and conſequently a few weeks after the time of year this Poem deſcribes.

Theſe then are to be underſtood as the words of the King, turning to his Companions, immediately after ſending the Meſſage to the Queen inviting her into the country, directing them to do what he

knew muſt be extremely agreeable to her, if ſhe complied with his deſire, of which the ſame perſon that brought the meſſage is ſuppoſed to give her an account, all which ſhe is repreſented as repeating at length to the Virgins that attended her.

QUERY XXVI.

Are we not to ſuppoſe that the Poet deſigns to repreſent Solomon, as endeavouring to conceal from the Jewiſh Queen, the Solemnities of the Entry of the Princeſs of Ægypt into Jeruſalem? Is it not natural to ſuppoſe he ſhould endeavour to get her out of the way at that time? And was any method of doing this more natural than the inviting her into a Country Retreat, by deſcribing its Beauties at that time of the year?

Certainly, whatever other motive Solomon might have to wiſh this Lady might be abſent from Jeruſalem, at the time of this ſolemn Entry, it would not have been natural to mention any other, than the extreme pleaſantneſs of the Retreat he propoſed. This then would be a very natural turn in

the Poet; and this, it ſhould ſeem, is the true explanation of this Invitation and this Deſcription.

I have elſewhere given an account of the ſeveral particulars relating to this Deſcription of the Spring [m].

QUERY XXVII.

Is it not natural to interpret the being in a *Mother's houſe*, in the life-time of an huſband, as ſignifying a being parted in Diſpleaſure from that Huſband? And are we not thus to underſtand Cant. iii. 4?

I do not know that this paſſage has been ever underſtood after this manner; and it is certain, it is by no means conſidered in ſuch a light, in the Notes on the New Tranſlation, nevertheleſs it appears to me the moſt natural way of interpreting it.

Wives, in the Eaſt, do not ſo frequently viſit their Parents, as with us. They are almoſt immured in the houſes of their Huſbands. The being then in the houſe of a Parent ſignifies ſomething particular—The

[m] See part II, and Obſervations on divers paſſages of Scripture, ch. 1. Obſ. 8, and 1.

Death of the Huſband, *Divorce*, or at leaſt great *Diſpleaſure and Apprehenſion.* So when the Concubine, or Wife of a lower order, of the Levite whoſe hiſtory cloſes the book of Judges, played the whore againſt him, ſhe withdrew *to her Father's houſe*; and when a Reconcilement was in agitation, *ſhe brought him into her Father's houſe*; Judges xix. 2, 3. It appears from other paſſages that, in theſe caſes, the houſe of the *Father*, or of the *Mother*, is ſpoken of indifferently, as it happened: ſo when Naomi's ſons were dead, ſhe was for diſmiſſing Orpah and Ruth, *their Widows*, to the houſes of their Mother's, "Naomi ſaid to her "two Daughters-in-law, Go, return each "to *her Mother's houſe*," Ruth i. 8; whereas in the caſe of Tamar, the *Widow* of Er and Onan, ſhe is ſaid to be diſmiſſed to *her Father's houſe*, "Then ſaid Judah to Tamar "his Daughter-in-law, Remain a Widow "at thy *Father's* houſe, 'till Shelah my "Son be grown," Gen. xxxviii. 11. The Jewiſh Queen's being at her Mother's houſe, in like manner, is not to be underſtood, I apprehend, as a ſtepping in, as being nearer, or more commodious for her purpoſe, than

the Palace, but a previous taking up her abode there, on which account ſhe carried the King thither, as the Levite's Concubine carried him to *her* Father's houſe; and the Queen's retiring thither, being neither on account of her Huſband's *Death*, or of a *Divorce*, ſhould, according to what has been obſerved, be underſtood to be a withdrawing thither out of *great Diſpleaſure* conceived againſt Solomon. In perfect conformity to this, we find her repreſented, in the very next place of the Poem in which ſhe is mentioned, as *Angry*, and expreſſing a *Reſentment*, *we ſhould hardly have expected even a Wife would have ventured to have ſhewn towards ſo illuſtrious a Prince*, ch. iv. 3, "I have put off my Coat, how ſhall I "put it on? I have waſhed my feet, how "ſhall I defile them?" Vain excuſe this! and no otherwiſe to be accounted for than from *Reſentment*, and a deſign that the King *ſhould ſee* how great was her Diſpleaſure: ſince a Queen muſt be ſuppoſed to have *Attendants* at hand to open the Door of her Apartment, if ſhe had choſen it ſhould be opened; and if ſhe had none, the Inconvenience ſhe complains of would never be thought

thought of by a modern *Sultana*, when her huſband propoſed making her a viſit. So far from it, that Lady M. W. Montague tells us[n], *When the Kyſſir Aga is ſent to ſignify to the Sultana an honour of this kind that is intended her, ſhe is immediately* complimented upon it *by the others.* Not to ſay, that if notice was wont to be ſent of ſuch viſits in the time of Solomon, the Behaviour of the Jewiſh Queen muſt ſo much the *more ſtrongly* mark out great Anger.

As to the account that is given us, in the Notes on the New Tranſlation, concerning this Lady's being at her Mother's houſe, which ſuppoſes this was a circumſtance that belonged to Nuptial Solemnities, I would remark, 1. That it ſuppoſes that this part of the Song refers to a *Bride*, which doth not appear to be true. 2. That Archbiſhop Potter's account of the Circumſtances of a Grecian Marriage, by no means agrees, in this point, with the deſcriptions that are given us of Eaſtern Nuptials, ſo far as I have obſerved; nor will it be eaſy, I believe, to produce any inſtances from that

[n] Letters, Vol. II. p. 155, 156.

part

part of the world, of the Bride's returning to the Father's or Mother's houſe, to lodge there during theſe Solemnities. What is more, 3. That there appears to be great uncertainty among the Learned, about the *Grecian Rites themſelves* on this very point, ſome of them, according to Dr. Potter himſelf, making απαυλια to be the ſame thing with επαυλια°, which according to the Doctor, may be reconciled, by ſuppoſing the firſt word ſignifies departing from her Father's houſe, in order to lodge with the Bridegroom, which is expreſſed by the ſecond: and if ſo, this expoſition of Cant. iii. 4, had it been even a deſcription of a *Grecian*, inſtead of a *Jewiſh* Wedding, would have been extremely precarious, and in the preſent caſe is abſolutely groundleſs.

QUERY XXVIII.

If this ſuppoſition concerning the Nature of the Queen's being at her Mother's be juſt, muſt not this Reſentment of her's have been occaſioned by ſomething that happened after her going into the country,

° Vol. II. p. 294.

and

and the ſoothing converſation of the ſecond chapter? and is it not of importance to the interpreting this part of the Poem aright to conſider, when, or on what occaſion, the Song ſuppoſes this Alteration commenced?

It muſt have been, one would think, after that ſoothing converſation, not only on account of its being mentioned after it; but becauſe it appears to have continued till after the Conſummation of the Marriage, according to ch. v. 3, &c.

If it did not begin till after that ſoothing converſation, it could not commence, I imagine, before the cloſe of the 15th verſe of the iid chapter; and if we examine the Poem from thence, to the mention that is made of the *Mother's houſe*, in the iiid chapter, it ſhould ſeem moſt natural to ſuppoſe it muſt have begun, on her ſeeking him on her Bed, and not finding him, ch. iii. ver. 1. She could not have expected to have found him in the place of her Repoſe, if ſhe had puſhed matters to this extremity *before that time*; on the other hand, her Retirement to her Mother's muſt have been *previous* to her ſearching for him in the Streets and Broad-

Broad-Ways, for otherwiſe, upon finding him, ſhe would have conducted him to the Palace. Her *Diſappointment* then, mentioned in the firſt verſe, ſeems to have been the cauſe of her Retirement to her Mother's houſe, according to the repreſentation of matters that the Poem gives.

But why ſhould the *miſſing him then* produce ſo violent a Reſentment as this comes to? eſpecially in ſuch a ſituation, when Solomon had, at that time, threeſcore Queens and eighty Concubines? Either of the two following reaſons may, perhaps, account for it—Its being a Night which *of right* belonged to her, as the Principal Wife; or the prolonging the time of his coming back to her much beyond what ſhe expected, united, perhaps, with ſome intimation ſhe had received of his being about bringing home the Ægyptian Princeſs, whom ſhe conſidered as a Rival. It is not impoſſible that both theſe reaſons might concur, but either of them ſeems to be ſufficient to account for her taking this ſtep.

QUERY

QUERY XXIX.

Was not the *Night* in which the Wife of Solomon ſought him, (mentioned ch. iii. 2, 3,) a *Night of Feſtivity?* Was it not a part of that Time of Rejoicing obſerved at Jeruſalem on account of the bringing the Daughter of Pharaoh thither?

Beſides the Poet's introducing that queſtion immediately after, "Who is this that "cometh out of the Wilderneſs like Pil-"lars of Smoke," &c; it ſeems to be a *Night of Rejoicing*, firſt, from the different Treatment ſhe met with in *another Night*; and ſecondly, from the *Places* in which ſhe ſought him.

It is certain, there is ſuppoſed to be a great difference between the Treatment ſhe met with this Night, and that of another: She was then ſmitten, wounded, her Veil taken from her, and ſhe, it ſeems, was forbidden to proceed, ch. v. 7, 8; but nothing of that ſort appears to have happened the *firſt* Night. Why this difference? I can aſſign no reaſon for it, I confeſs, unleſs we ſuppoſe the preſent Uſage of the Eaſt is an *ancient* Cuſtom, continued down to this

this time, *their Zeenahs, or public Feſtivals, being now times of* great Liberty, *Crowds of* both *Sexes, dreſſed out in their beſt Apparel, and laying aſide all Modeſty and Reſtraint,* going in and out *where they pleaſe,* according to Dr. Shaw [p], whereas at other times, every body knows, their Women of Figure are kept in with great Confinement [q]. If it was nearly ſo anciently, and this a Zeenah for Solomon's bringing home the Princeſs of Ægypt, it is no wonder ſhe was at ſuch *liberty* now to go about the City, and on the contrary ſo *ſeverely reſtrained* not long after. It is certain the *Daughters* of Zion not only might, but it was expected they ſhould, go out to meet King Solomon, in one of the feſtival Nights, verſe 11.

Another reaſon which would make one believe it was on one of thoſe *ſolemn nights* is, that ſhe ſought him in the *broad Streets,*

[p] P. 207.

[q] If this be allowed, this Poem is ſo far from intending to deſcribe the *ſeven days* of the Feaſt, as has been ſuppoſed, that the Poet, by mentioning this circumſtance, *ſhews,* that he takes in a *larger portion of time* than that of the Feaſt.

for

for ſo I ſuppoſe the words—" in the Streets " *and* in the Broad-Ways," are to be underſtood, which is perfectly agreeable to the uſe of the particle elſewhere: for why ſhould ſhe go to ſeek him *there*, rather than in his *palace*, if ſhe had not been informed that he was *abroad*, with ſome *particular pomp*, which ſuppoſed his paſſing along in the *chief ſtreets*? Both theſe conſiderations agree perfectly well with what follows in the latter part of the chapter. So Maillet, in his deſcription of the Solemnities attending the Circumciſion of the only Son of the Baſhaw of Ægypt, which I ſhall have occaſion to mention under the next query, tells us, *it was performed in an old Moſque, to which the way laid through a* great plain, *which was choſen to avoid the being crowded in the Streets of Cairo, where an infinite number of people were waiting*[r].

QUERY XXX.

Is it not moſt probable, that the Night in which the Jewiſh Queen ſought her Lord in the Streets, was *previous* to that of the

[r] Let. X. p. 78.

Entry

Entry of the Daughter of Pharoah? and was it not that in which Solomon ſet out to meet her in the Wilderneſs in particular?

It is much more natural that *then* his Old Queen ſhould *ſtop him in the Streets*; ſhould prevail with him to *go with her to her Mother's houſe*; and ſhould entertain *ſome hope of his continuing with her* without waiting on his Ægyptian Bride in the Wilderneſs, inſinuated in thoſe words, "I charge you, "O ye Daughters of Jeruſalem . . . . that "ye ſtir not up, nor awake my Love, till "he pleaſe," ver 5; and therefore it is much rather to be ſuppoſed, than that all this was done in that Night, when with great Magnificence he was bringing her into Jeruſalem.

I do not recollect any account of an Eaſtern King's marrying a Princeſs of equal quality with himſelf, in the Writers I have peruſed, and of the Solemnities obſerved on thoſe occaſions, but it is certain there is no reaſon to ſuppoſe there was nothing more than a ſeven-days Feaſt, which attended the common Jewiſh Marriages, when the Kings of Iſrael married with great Princeſſes; nor is it contrary to other Uſages

of the Eaſtern People, if we ſuppoſe *the Rejoicings* on ſuch an account *preceded* the Ceremony itſelf. What is more, in this caſe it ſeems to have been neceſſary.

The Circumciſion of a Child is attended with great Rejoicing. According to Thevenot[1], *the Child is ſet on horſe-back*, the day of its Circumciſion, *is led about the town with Muſic, then returning home is circumciſed, and that being done the Father makes a Feaſt, to which he invites all his Relations and Friends, who make merry, dance, and ſing*; and the day following, *the Gueſts make Preſents to the Child, according to the qualities of the Giver and Receiver.* Here the Solemnity laſts only *two* days. But in Maillet's Relation of the Circumciſion of the *only Son of the Baſhaw of Ægypt*, in 1696, which was made a *public* Feſtival, we find the *Feſtival laſted ten days, that the Youth was to have been circumciſed on the* ninth *day, but being fatigued in his Cavalcade to the Moſque, where it was to be performed, it was not performed till the tenth day, but that the Great Lords of the Coun-*

[1] P. 42.

try,

try, the four and twenty Beys, the eight and forty Demi-Beys, all the Officers of the Kingdom, and all the People of Quality in Ægypt, each with a numerous and magnificent Train of Attendants, came to the Baſhaw's the firſt *day of the Rejoicing, and were received with Muſic and firing of Cannon, &c.*[t] Here then the time of the Rejoicing was ten days, inſtead of two; and a great deal of the Solemnity *preceded* the Circumciſion.

And indeed ſome part of the Pomp, that attended Solomon's Marriage, muſt neceſſarily have been before his Entry into Zion with the Ægyptian Princeſs: for as he muſt be ſuppoſed to have been attended by many of the Nobles of Iſrael, in this Journey of his into the Wilderneſs; ſo their coming together was, doubtleſs, like the repairing of the Great Men of Ægypt to the Caſtle of Cairo, where the Baſhaw reſided, upon occaſion of the circumciſing his Son — with the Sound of Inſtruments of Muſic, and with great Splendor, to accompany King Solomon into the Wilderneſs on

[t] Let. X. p. 72—79.

this occaſion. And as they are wont, in that country, often to travel all Night, when the days begin to grow hot, or at leaſt to ſet out ſeveral hours before Sunriſe[u], it is natural to ſuppoſe the Night before that in which the Bridegroom and the Bride made their Entry into Jeruſalem, or ſome preceding Night at leaſt, muſt have been a time of great *Pomp*, *Noiſe*, and *running about of People*; and conſequently, according to the modern cuſtoms of the Eaſt, a time of Liberty for the Women to go about the Streets at their pleaſure, who are at other times kept in the cloſeſt confinement.

QUERY XXXI.

Is it not very plain, that though the Queen ſo far prevailed with the King, as to induce him to go with her to her Mother's, yet that the *Breach* was not made up between them there, as it was betwixt the Levite and his Concubine, in the book of Judges? and that he perſiſted, on the one hand, in his Reſolution to go and re-

[u] See Obſervations on divers places of Scripture.

ceive the Daughter of Pharoah, with the Pomp he intended; and ſhe, on the other, in her Reſentment?

For her Reſentment is taken notice of after this, ſo far forward as ch. v. 3; and the *pompous Entry* of the royal Bridegroom and Bride is mentioned in the cloſe of this third chapter.

QUERY XXXII.

If ch. iii. 1, was the occaſion of the Queen's quitting the Country, which ſeems to be mentioned by the ſacred Writer, in order to give us the reaſon why ſhe withdrew to her Mother's houſe, from whence ſhe hurried out, when ſhe heard the noiſe of the people on Solomon's ſetting forwards for the Wilderneſs, yet is it neceſſary to interpret that part of the Poem that immediately precedes, as expreſſive of *perfect Compoſure?* As ſhe had been jealous, and under great diſquietudes, is it not moſt natural to ſuppoſe they were not totally removed, notwithſtanding the ſoothing words of the King, however they might be *ſoftened?*

It ſhould ſeem indeed, that they were the Remains of this Jealouſy that made her take his Abſence ſo heavily, that night in which ſhe expected him, and was diſappointed.

QUERY XXXIII.

Are not theſe words then, "My Beloved "is mine, and I am his," rather to be underſtood as the language of *Jealouſy and Claim*, than of *Eaſe and Complacency?*

In themſelves, and ſeparately conſidered, they certainly may expreſs the latter. There is a Story, in the *Arabian Nights Entertainments*, that ſhows this. A Wife of the Califf Haroun Alraſchid, is there repreſented as having her Veil embroidered with gold letters, along the edge, which made up words that ſignified, *I am your's, and thou art mine, thou Deſcendent from the Prophet's Uncle:* Haroun being deſcended from Abbas, the Uncle of Mohammed. Here the words, it is viſible, expreſs *Complacence and Delight*, and an affectionate Return to the Paſſion of Haroun, of whom this Lady was the great Favourite, though not

not the principal Wife, who was, on that account, ſo jealous of her as to order a ſtupifying potion to be given her, which brought her into the utmoſt danger of being buried alive.

But this is no *ſure* proof, that the words of the Jewiſh Queen, [*My Beloved is mine, and I am his,*] are to be underſtood in the *ſame manner*, ſeeing her circumſtances were very oppoſite—She was the *principal Wife*, was *jealous of a Rival*, was *under great diſquietudes*. If therefore the words are capable of another meaning, the difference of her ſituation would lead us to adopt ſuch a meaning. *My Beloved, he whom my Soul has loved, and doth love, is mine, I claim him in an eſpecial manner as mine; and I am his, in a way of Pre-eminence and Diſtinction, and I hope ſhall ever remain ſo.* Thus God ſpeaking of Samaria and Jeruſalem, under the figure of Women married to him, ſays of them, " they were mine," when he doth not ſpeak of them with tenderneſs, but is ſeverely complaining of them.

It may then be underſtood, I ſhould think, to be the language of Jealouſy and Claim in Solomon's Queen: and conſidering

her ſituation at that time; as alſo that this expreſſion *never* occurs in thoſe parts of the Poem, that deſcribe the affectionate converſe betwixt Solomon and his Bride, as far as I remember; I am inclined to believe it is thus to be underſtood here, and in other places of this Song, and not as the words of Tenderneſs and Eaſe of Mind.

QUERY XXXIV.

Is not the feeding among the Lilies, mentioned ch. ii. 16, to be underſtood as expreſſing, according to the Eaſtern kind of Delicacy, Solomon's cohabiting with his other Wives and Concubines? And is not the whole ſentence accordingly to be underſtood as ſignifying, *He is mine, and I am his, with* Pre-eminence and Diſtinction, *he who is now abſent, converſing with his other Wives and Concubines?*

It is ſure, I think, that the expreſſion is figurative: it ſeems to compare the King to a creature of the Deer-kind, according to what is ſaid ch. iv. 5; to which is to be added, that neither *Lilies*, nor *Roſes*, if we ſhould chooſe to underſtand the original word

word as ſignifying them, agreeably to a preceding Query, are uſually found in thoſe Deſerts, where *Antelopes* and other wild creatures of the Deer-kind are wont to feed [v], they grow rather in *moiſt* places, according to the Apocryphal Writer of Eccleſiaſticus, ch. xxxix. 13, and ch. l. 8, and in *Vallies* according to Cant. ii. 1. Had the Prophet here meant Lilies ſtrictly ſpeaking, the Queen, who was now in a *Country Retirement*, was rather feeding among them than her Lord, who was abſent from her, and it ſhould ſeem, from her ſeeking after him in the *Streets and Broad-Ways* of a City preſently after this, known, or at leaſt ſuppoſed, to have been in Jeruſalem.

If they were *figurative* Lilies that are meant here, can any interpretation be eaſier, than the ſuppoſing they mean *Women*, mean his *Wives?* The Spouſe calling herſelf a *Lily* in the beginning of this ſecond chapter; and conjugal converſe being expreſſed, it ſhould ſeem, by coming into a Garden, ch. iv. 12, and ch. v. 1.

[v] See Ruins of Palmyra, p. 33, and other Writers.

Agreeably

Agreeably to this apprehenſion, that *Lilies* are here made Emblems of beautiful Women, D'Herbelot tells us, from the Oriental Writers, that melancholy Lovers are deſcribed by their having faces like *Saffron*, and eyes of *Argevan*, whoſe bloſſoms are, it ſeems, of a *purple* colour, and therefore thought by them proper emblems of eyes *red with weeping*; the *Tulip* alſo is made by them the repreſentative of a *paſſionate Lover*.

QUERY XXXV.

Is not the following clauſe, "Until the "day breathe, and the Shadows flee away," moſt probably to be underſtood as a deſcription of the Morning, rather than of the Evening?

Our common verſion determines this at once, tranſlating the original word *break*, "Until the day break," but as it more truly ſignifies *breathe*, it becomes ſomewhat doubtful whether the breeze of the *Morning* or *Evening* is meant.

If theſe words are to be conſidered as connected with the preceding clauſe, the

Morning Breeze is undoubtedly meant, but we are not ſo well acquainted with *the courſe of the winds in that country* as could be wiſhed, and ſo as, independently of that, to put the matter out of doubt.

The Author of the Notes on the New Tranſlation, takes it for granted there is a fine refreſhing Breeze at the dawn of the day, much more grateful and deſirable than the return of Light itſelf, but he cites no books of Travels to prove this, or gives any other authentic proof, he only quotes Vatablus. The proofs that others bring of the riſing of Breezes there *in the Evening*, are, in like manner, not at all ſatisfactory, ſince it might be ſo in the countries in which Ariſtotle and Pliny lived, and yet not in Judæa.

I wiſh I could perfectly ſupply this defect, but all that I have met with on this ſubject, ſo far as I at preſent recollect, is a paſſage of Egmont and Heyman [z], in which we are told, *though the Heat of the Coaſt of the Holy-Land, and of ſome other places there, is very great, yet that this exceſſive*

[z] Vol. II. p. 13.

Heat

Heat is very much leſſened by a Sea-Breeze, which conſtantly blows every Morning, *and, by its Coolneſs, renders the heats of Summer very ſupportable.* How far theſe Breezes reach in Palæſtine and Syria, (for Egmont and Heyman ſpeak of both countries,) I am not able to ſay, but at Aleppo, which is in Syria, this pleaſing Weſterly Wind freſhens *after Mid-day*, and continues *through the Night*[y]. And agreeably to this, in the barren waſtes, which lie between Ægypt and Mount Sinai, Egmont and Heyman themſelves found the Breeze, which was ſo refreſhing to them, began about *Noon*. Joſephus takes notice of the exquiſite pleaſantneſs of the Sea-Breezes in Palæſtine, for he makes the ſatisfaction they give, a repreſentation of the Bleſſedneſs of good Men after Death, among the Jews of his time; but as he mentions not the time when they blow, ſo neither can we from thence judge how far they were felt in the Jewiſh country[a].

[y] Ruſſell, p. 151. [z] Vol. II. p. 148.
[a] De Bello Jud. Lib. II. cap. 8.

QUERY

QUERY XXXVI.

Haſſelquiſt tells us [b] he had an excellent opportunity of ſeeing the *Capra Cervicapra*, or Rock-Goat, hunted near Nazareth in Galilee, which it ſeems was done by a Falcon, which kept diſtreſſing the Creature till the huntſman came up and cut it's throat, the Falcon drinking it's blood as a reward for it's labour [c]. Shaw gives us the like account of hunting Antelopes in thoſe countries with Hawks, which ſtop and perplex the creatures till the Greyhounds come up and relieve them [d]. Ought not this circumſtance to be attended to in illuſtrating this Song?

This way of *uſing Hawks*, for the ſtopping of creatures that would otherwiſe be *too ſwift* for their Dogs, gives a much more lively idea of the ſpeed of theſe wild Animals on the Mountains of Bether, than perhaps we ſhould otherwiſe have.

[b] P. 190.

[c] It ſhould ſeem, by ſeveral circumſtances which Haſſelquiſt mentions in other places, that by this term he meant the Antelope.

[d] P. 347, 348.

The

The Queen then wiſhes Solomon would return to her, and return with the ſpeed of *theſe* creatures, when running in the Mountains with a velocity which requires *Wings* to ſtop them.

QUERY XXXVII.

As we apprehend the firſt part of the ivth chapter, namely from the firſt verſe to the end of the eleventh, is beſt interpreted, by ſuppoſing it to repreſent the Songs of the Daughters of Jeruſalem before the Bride, is it not to be expected that this part of the Poem ſhould contain encomiums on her Perſon, and celebrate her good Qualities?

Theſe are the Subjects of the Songs of the Arabs before their Princeſſes in common [e], and before their Brides of lower quality [f], and is even practiſed, according to Buxtorf, in his Synagoga Judaica [g], by

[e] Voy. dans la Pal. p. 250. [f] P. 224.

[g] P. 638. Præceptum nobis eſt exhilarare Sponſum & Sponſam, ſaltare ante eum, & illam, in Sponſi gratiam, *à formæ præſtantia, & aliis donis laudare*; quamvis id *non mereatur*.

the

the *Weſtern Jews*, who think themſelves, it ſeems, under an obligation to celebrate the Beauty, and other accompliſhments of the Bride, even when ſhe is not poſſeſſed of them.

Nothing can agree better with this account than this part of the Poem, though it muſt be obſerved, that *many* of theſe Encomiums differ from the modern deſcriptions of Beauty in the Levant, though not all. I have already obſerved the *Eyes of the Antelope* are more frequently referred to, on theſe occaſions, than thoſe of the *Dove*, by the preſent inhabitants of thoſe countries; I would now add, that in like manner the *Teeth* are, in theſe times, rather compared to *Pearls* [h], than to *Sheep* [i]; and that the *colour of the Cheek* [k] is more com-

[h] Arab. Nights, Vol. VI. No. 214.

[i] The *Waſhing*, I imagine, was deſigned by the Jewiſh Poet to expreſs their *colour*; and the following words their ſtanding *cloſe together* (ſee Exod. xxvi. 24, &c,) in a Row, not the being *yeaned* at the ſame time, and their having no Chaſm, none having loſt its fellow, according to the New Tranſlation.

[k] What we tranſlate *Temples*, is rendered in the New Tranſlation *Cheeks*, agreeably to the Septuagint, nor will the nature of the paſſage allow us to doubt of the juſtneſs of the Verſion.

monly

monly deſcribed by that of the *Roſe*[l], than of the *Pomegranate*, though the Pomegranate is ſuppoſed by Eaſtern Writers to be of the colour of the Ruby[m].

When the modern deſcriptions of Oriental Beauty repreſent the *Neck*, as being as fair as the whiteſt *Marble* or Alabaſter[n], and this ancient Jewiſh Song, compares the Spouſe's *Neck*, to the *Tower* of David, the difference is not great: the Jews building their nobler edifices with *white Stone*, according to Joſephus; which is confirmed by the 4th verſe of the viith chapter of this very Poem, in which mention is made of a *Tower of Ivory* (,built of Marble, I preſume, white as Ivory). To which may be added, that the Image became more ſtriking, becauſe the Ladies of thoſe elder times wore about their Necks ſome Ornaments, which reſembled thoſe Shields, which, it ſeems, were hung about this Tower; agreeably to which Sandys telleth us, that the ſecond Gate of a modern Eaſtern Palace, that of the Grand Signior at Conſtantinople, was

[l] D'Herbelot, p. 949, and Ibrahim's Song.
[m] D'Herbelot, p. 722.
[n] Ara b. Nights, Vol. VI. No. 214.

hung

hung with *Shields* and Cymiters, through which people paſs to the Divan, where juſtice is adminiſtered, p. 25.

Both ancient and modern Writers of the Eaſt agree in deſcribing the *Mouth* with Simplicity, "Her Mouth *Small and Ver-* "*milion,*" ſays the Writer of the Arabian Nights Entertainments, in the number laſt cited; "Her Lips are like a *Thread of Scarlet,*" ſays the Jewiſh Poet.

Biſhop Pococke, in his Travels into the Eaſt, (Vol. II. part II. p. 90,) tells us, that the *Angora Goats*, whoſe hair is fine as ſilk, and not diſtinguiſhable from it but by the touch, degenerate when they are tranſported to other places; perhaps there was ſomething peculiar, in the days of Solomon, in the hair of the Goats of Mount Gilead, which occaſioned them to be referred to in this deſcription. What property however of the hair this points out, I am not able to ſay; the modern eaſtern deſcription of a Beauty, which I have cited more than once here, celebrates hair for being *brown* and extremely *long*, but whether theſe were the properties of the Coat of the Goats of Mount Gilead, or what

were, I have not been able to inform myſelf.

Farrakh was the name of a perſon, according to D'Herbelot[o], *who was looked upon in Perſia as a complete Model of Juſtice, and Greatneſs of Soul, as was alſo Feridoun. Upon which occaſion Aſſadi,* one of their Poets, *ſays Feridoun and Farrakh were not Angels*; their Bodies were made neither of Amber nor Muſk; *it was their Juſtice and Liberality that made them ſo celebrated in hiſtory: practiſe thoſe two Virtues, and you will become a Farrakh and a Feridoun.* As Eaſtern, as well as Weſtern Poets, frequently ſtyle the Ladies they celebrate *Angels*[p], we may believe, from theſe words of Aſſadi, that they have been wont alſo to repreſent them as having *Bodies of Amber and Muſk,* which the Oriental People uſe in their *Perfumes.* If they do, it ſeems to be very nearly what is intended in thoſe words, "Until the day break, and the "ſhadows flee away, I will get me to the "Mountain of Myrrh, and to the Hill of "Frankincenſe." The moral turn of Aſ-

[o] P. 337.

[p] See Ibrahim's verſes in Lady Montague's Letters.

ſadi's

ſadi's Poetry led him to ſay they were not *Angels*, or made of *Amber and Muſk*, but celebrated for their Generoſity and Juſtice; but why ſhould he obſerve they were not made of theſe precious perfumes, if the Poets of his country had not been wont to uſe theſe images; as it is certain that they do call thoſe Angels whom they would celebrate?

QUERY XXXVIII.

As the word *Callah*, which ſignifies *Bride*, occurs firſt, in this piece of poetry, at the 8th verſe of this ivth chapter, and no more after the 1ſt verſe of the vth chapter, but very frequently in the intermediate verſes, is it not a circumſtance that deſerves remark? And may we not ſuppoſe from hence, that the firſt verſes of this chapter deſcribe the Songs ſung before the Marriage, and the 8th and following verſes what was ſung after? Or if otherwiſe, may not ſomething be learnt from this Obſervation?

The perfect ſettling of this, as well as into how many parts theſe Songs are to be

divided, being probably ſung *alternately*, and ſome words perhaps by the *whole body* of the Virgins, may be requiſite to the perfect explanation of this Song of Loves, but cannot be thought neceſſary here in drawing the outlines of ſuch an explanation.

QUERY XXXIX.

Is it quite ſo *ſtrange* a thing, as the Notes on the New Tranſlation ſuppoſe, for the Jewiſh Poet to talk of the raviſhing the King's heart with *one Chain* of the Neck; and that we muſt underſtand ſomething elſe by the original word, which confeſſedly in common ſignifies a Chain? Is not the perfume of *her Garments* mentioned preſently after? And is it not natural and graceful enough to mention the Ornament of *one ſide* of the Neck, to mark out a gentle turning her head in part to him, expreſſive of affection mingled with great modeſty?

QUERY XL.

As other places in the Holy-Land, beſides Lebanon, were filled with Flowers, and

and other fragrant Vegetables, Mount Carmel in particular[q]; and as perfumed Clothes are compared to a field *in general* which the Lord has bleſſed, by the Patriarch Iſaac, Gen. xxvii. 27; might not ſomething particular be intended here by the Smell of Lebanon? And might not the Fragrancy imbibed by the Veſtments of the Bride, by being kept in *Cheſts of Cedar*, which were anciently thought very precious pieces of furniture, be that which was particularly referred to?

It is certain that Lebanon was, and is, particularly celebrated for its *Cedars*; that the *wood* of thoſe Trees is very ſweet-ſcented, as Dr. Pococke found, who tells us the Cedar of Lebanon has a *fine ſmell*, though not ſo fragrant as the Juniper of America, which is commonly called *Cedar*[r]; and that this ſort of wood was uſed for making conveniences for the keeping rich habits in, which were eſteemed very highly in the days of Antiquity, as we learn from the Prophet Ezekiel, ch. xxvii. 24. Nor do I remember to have found any of our

[q] See Egmont and Heyman, Vol. II. p. 13.

[r] Travels into the Eaſt, Vol. II. p. 105.

Travellers *particularly ſtruck* with the Fragrancy of Lebanon, as to its Flowers and ſweet-ſmelling Trees: the Shadineſs, the plenty of Water, the number of the Chapels and Hermitages, and the enormous ſize of the Cedars, are the things that were to them the moſt remarkable in this mountain, or at leaſt which they have mentioned as ſuch. They have not however forgotten to mention the richneſs of the Wine it produces, which a Prophet celebrates for the Fragrancy of its Scent, Hoſ. xiv. 7; but ſay nothing of the odoriferouſneſs of its Flowers and Shrubs, which muſt grow there in great numbers, as it is ſo extremely well watered.

QUERY XLI.

Do not all Trees of *Frankincenſe*, *Myrrh* and *Aloes*, in the 14th verſe, mean Trees of various ſorts of the Frankincenſe *kind*, of the Myrrh *kind*, and of the Aloes *kind*? and do not Trees of the Aloes *kind* mean Trees *whoſe wood*, when burnt, gives a very fragrant ſcent? Trees of the *Frankincenſe kind* thoſe that produced *Gums*, that thrown upon

upon Coals, make a delicious Smoke? and are we not to underſtand by Trees of the *Myrrh kind* thoſe that produced odoriferous *liquids*, or precious balſams? and do not the *chief Spices* that are mentioned immediately after, intend all aromatic flowering *Herbs and Shrubs?*

It is certain the Aloes that is uſed in the Eaſt, and makes an exquiſite perfume, is the *Wood* of an Eaſtern Tree, and that it is burnt. This is taken notice of in the Notes of the New Tranſlation[s], and is diſtinctly mentioned by ſeveral Travellers; now it is well known that there are other trees whoſe wood when burnt is alſo odoriferous, the Arabian Nights Entertainments mention *Sanders*, or *Sandal wood*, with that of *Aloes*[t].

Frankincenſe is known to produce a ſort of *Gum*, that being thrown on live coals, diffuſes a Fragrance in the ſurrounding Air; there are other Species that produce precious Gums proper for the ſame uſe: Moſes mentions what our tranſlators render *Stacte*, *Onycha*, and *Galbanum*, Exod. xxx. 34;

[s] P. 75. [t] Vol. II. No. 58, and Vol. VIII. p. 92, 105.

D'Arvieux mentions *Styrax* and *Benjamin*, as odoriferous Gums which are uſed by the modern Arabs to perfume their Brides[u].

As for the ancient Myrrh, which the Curious in theſe matters are very doubtful about, and acknowledge they cannot ſay with preciſion what was meant by it, but that it undoubtedly was not what we call Myrrh[w], it appears from the Old Teſtament that it was uſed in a liquid form, like Oil, (ſee Eſt. ii. 12, Cant. v. 5,) and therefore, moſt probably, Trees of the Myrrh kind intend Trees that produced precious *balſams*. Of theſe there was one in particular that long flouriſhed in Judæa, having been ſuppoſed to have been an object of great attention to Solomon, which was afterwards tranſlated to Matarea in Ægypt, where it continued till about two hundred years ago, according to Maillet[x], who gives a deſcription of it, drawn, I ſuppoſe, from the Arabian Authors, in which he tells us, *This Shrub had two very differently-coloured*

[u] Voy. dans la Pal. p. 223.

[w] Voyez le Dict. des Drogues par Monſ. Lemery, dans l'Article Myrrha.

[x] Let. III. p. 111, 112.

barks,

barks, the one red, the other perfectly green, that they taſted ſtrongly like Incenſe and Turpentine, and that when bruiſed between the fingers they ſmelt very nearly like Cardamoms. This Balſam, he tells us, *which was extremely precious and celebrated, and was uſed by the Coptic Church in their Chriſm, was produced by a very low Shrub, and that it is ſaid, that all thoſe Shrubs that produce Balſams are, every where, low, and do not exceed two or three cubits in height.* Myrrh here then in this paſſage ſeems to be a generical word, and all trees of Myrrh ſeems to mean all trees that produced *Balſams*, of which there are ſeveral kinds.

Perhaps it may be thought that the ancient Myrrh could not be a liquid, as it ſeems to have been burnt with Frankincenſe, and Powders of the Merchant, before the Spouſe, when aſcending in ſolemn nuptial Proceſſion up to Jeruſalem, ch. iii. 6: but it is to be remembered, that oily liquids might be burnt as well as powdered Gums, in their Cenſers; and that it is by no means impoſſible, that the Lamps, that were carried before her, might be fed with odoriferous Oils, and make an agreeable

addition

addition to the other precious ſmoke. So D'Herbelot tells us, the Eaſtern Princes are wont to burn *Camphore*, a precious and odoriferous Gum, mingled with wax, to light their Palaces in the night[y]; and giving an account of the rich booty the Arabs found at Madain, in pillaging the palace of the Perſian Monarchs there, he tells us, they found Magazines of odoriferous Camphore, which was wont to be burnt there, at once to light and perfume that palace[z]: not to take notice of the frequent mention of Tapers in the Arabian Nights Entertainments, mixed with *Aloes* and *Ambergris*, which gave an agreeable Scent, as well as delicate Light[a].

As for the laſt clauſe, "all the chief "*Spices*," it is viſible that plants, whoſe *Flowers or Leaves* were fragrant, are meant by the word Spices, as we may learn from the uſe of that word in the 16th verſe; and the *chief* Spices therefore muſt intend the principal aromatic Plants, that were known and eſteemed in thoſe days.

[y] P. 232. [z] P. 526. [a] Vol. II. No. 31, &c.

QUERY

QUERY XLII.

Is there not a Gradation in the 15th ver. which is not univerſally obſerved? doth not the term tranſlated a Fountain of Gardens, mean a *Ciſtern*, or other *Receptacle* of Rain-Water; the Well of Living Waters, a *Spring* of Water; and Streams from Lebanon, Water of the moſt fruitful and pleaſant nature, and in the *greateſt Copiouſneſs?*

I have elſewhere obſerved[b], that an Eaſtern Garden cannot well be without Water. Now the people of thoſe countries are wont to procure Water for their Gardens by different means: ſometimes by a Reſervoir, or Ciſtern of Water, this is common in Ægypt[c]; ſometimes a Spring of living Water enriches a Garden, which makes it much more pleaſant ſtill, ſuch is that of Matharee, near Cairo, which is, it ſeems, ſingular in its kind in that country[d], and ſuch is that at Bethlehem (,Maundrell, p. 88, 89); but the moſt pleaſant of all, are copious Streams of Water ſpreading through a Garden, ſuch

[b] Obſervations on divers paſſages of Scripture.
[c] Shaw, p. 408. [d] Thevenot, p. 139, 140.

as

as are derived in particular from Lebanon, which make the Gardens of Damaſcus ſo enchanting, and indeed perfect Paradiſes*.

If this obſervation be juſt, the aſſembling ſo many terms of the like general import in this verſe, adds very much to its beauty. Water is neceſſary to a Garden in thoſe ſultry countries: a Reſervoir of Rain-Water is the meaneſt convenience; an unfailing Spring of Water is a much greater advantage; but the Streams of Lebanon make the moſt delicious Garden of all.

The words immediately following this paſſage I have illuſtrated elſewhere; and to that Collection of Obſervations I muſt remit my Reader, for the real meaning of the addreſs to the South-Wind. I will only add, that it is an Effect of Heat well known in *our* Gardens, to diſſipate, and render ineffectual, thoſe fine exhalations of our fragrant plants and flowers, that are rendered very ſenſible by the cool of the evening,

* Egmont and Heyman, Vol. II. p. 250, and 255. See alſo the Ruins of Balbec, p. 5, 6, 7, in which we have an account of the exquiſite pleaſure Solomon might receive from the Shades and the Streams of Balbec, which Streams flow from Libanus and Antilibanus.

and

and make then impreſſions on the organ of Smelling which are extremely grateful.

QUERY XLIII.

Is not the firſt verſe of the fifth chapter to be conſidered as deſcriptive, in the firſt part of it, of an *Eaſtern Banquet?*

The *Eaſtern Banquets* are ſometimes *held in Gardens*, as this is ſuppoſed to be. So Egmont and Heyman [f] dined with the Epitropos of the Convent at Mount Sinai, and others of the Religious, *under the trees of the Garden* there, on one of their Feſtival Days.

The Eaſtern People too of ancient times, as well as the Greeks and Romans, were wont to wear Chaplets of Herbs and Flowers round their heads, when feaſting, as is viſible from thoſe words of an Apocryphal Writer, "Let us fill ourſelves with coſtly "wine and ointments: and let no *flower* "of the Spring paſs by us. Let us *crown* "*ourſelves with roſe-buds* before they be "withered," Wiſdom ii. 7, 8. And agreeable to this we find in later times, that *a*

[f] Vol. II. p. 178.

Preceptor

Preceptor of the Son of the Khalife Haroun, coming to his apartment, to read him a lecture, found him at table with his Friends; upon which the young Prince wrote a couple of Verſes on a Myrtle leaf, and ſent him, to this effect, " *There is a time for Study, and* " *a time to divert one's ſelf. This is a time* " *for enjoying Friends, for Wine,* for Roſes " and Myrtle." *To which the Preceptor returned a ſpirited Anſwer, on the back of the ſame leaf*[g]. Roſes and Myrtle were uſed by this Eaſtern Prince then in his Entertainment. After this I need not cite the Arabian Nights Entertainments, which repreſent a perſon at *Bagdad*, as buying Myrtles, Sweet Baſil, Lilies, Jeſſamine, and other ſorts of Flowers and Plants that ſmell well, along with Meat, Wine, Fruit, as preparatives for a Repaſt[h]. The gathering the *Myrrh with the Spice*, or *fragrant Flowers*, mentioned by the Jewiſh Poet here, is to be underſtood, I preſume, to have been for the ſame purpoſe.

It ſhould be no objection to this explanation, I ſhould think, that the Repaſt is ſuppoſed to have been taken *in a Garden*,

[g] D'Herbelot, Art. Keſſai. [h] Vol. I. No. 28.

where

where the Fragrancy diffuſed through the Air may be imagined to render theſe *Garlands* unneceſſary, for Poetry is not wont ſo nicely to attend to circumſtances; not to ſay the general odour of a Garden is not ſo ſtrong, as to render a nearer approach of theſe odoriferous ſubſtances abſolutely unneceſſary; and thus *Horace* thought:

Cur non *ſub alta vel platano, vel hac*
Pinu jacentes ſic temere, & *Roſa*
Canos *odorati Capillos,*
Dum licet, Aſſyriaque *Nardo,*
Potamus *uncti?*

Lib. II. Od. 11.

And again,

Seu te in remoto *gramine* per dies
Feſtos reclinatum bearis
Interiore nota Falerni:
Qua *pinus ingens, albaque populus*
Umbram hoſpitalem conſociare amant
Ramis; & obliquo laborat
Lympha fugax trepidare rivo.
Huc vina, & *unguenta,* & nimium *breves*
Flores amœnæ ferre jube *roſæ;*
Dum res, & ætas, &c. Od. 3.

As

As for the *Honey*, nothing is more commonly preſented at a Repaſt in thoſe countries; nothing need be ſaid about *Wine*; and as for *Milk*, cooling liquors are ſo agreeable in that hot climate, that we are told in the account given of Commodore Stewart's Embaſſy, to redeem Britiſh Captives in the year 1721, that *Butter-Milk* is in the higheſt eſteem among the Moors, ſo that when they would give an idea of the extraordinary ſweetneſs of a thing, they compare it to butter-milk. No wonder then that Milk is joined with Wine: whether however it was butter-milk, or ſome other kind of ſour Milk, which we often read of in Eaſtern Travels; or ſweet Milk mingled with the Wine; we need not enquire, it being uſed, it ſhould ſeem, of whatever kind it was, to allay the heat of the Wine in that climate.

QUERY XLIV.

Is not this Banquet repreſented here as paſt? and is it not for that reaſon to be underſtood to be quite diſtinct from the *Eating and Drinking* in the laſt clauſe?

Our

Our common Tranſlation repreſents it as paſt, I *have* gathered—I *have* eaten—I *have* drunk; the new Tranſlation, on the contrary, uſes the *preſent tenſe*, I *gather*—I *eat*—I *drink*. Every body knows, that is at all acquainted with the language, that it may be rendered either way, conſiſtently with the rules of the Hebrew Grammar; but the circumſtances determine, I ſhould think, in favour of our old Tranſlation here, or of the uſing the paſt tenſe. The gathering flowers and fragrant leaves, to *form into a Crown*, or otherwiſe to put about the head, *muſt* have preceded the ſitting down to eat in the nature of things; and therefore if we tranſlate the words, "I "*eat* my honey-comb with my honey," the circumſtances of the thing require us to tranſlate the firſt of theſe three clauſes, "I "*have* gathered my Myrrh with my Spice." Farther we are told, that the preſent inhabitants of thoſe countries never drink while they are eating, at leaſt unleſs their thirſt is intolerable, but ſtay till they have done[1]. If this was the cuſtom too anciently, and

[1] Voy. dans la Pal. p. 203.

we know they are very tenacious of old cuſtoms, then the eating muſt have been over, as well as the gathering the Myrrh, before he drank; and if it ſhould therefore be tranſlated, "I *have* gathered my Myrrh "—I *have* eaten my honey-comb," we may very well tranſlate the other clauſe too "I "*have* drunk," ſince there is no difference in the original. The only variation, in this point, from the common Tranſlation that I would propoſe, is, the changing "I *am* "come into my Garden," into, "I *have* "come, &c," which would be rather more agreeable to the intention of the Author, I ſhould think.

If this Entertainment of the Bridegroom was paſt, it muſt be different from that *Eating and Drinking* mentioned in the latter part of the verſe, for they are repreſented as yet to come.

If they are different, which ſeems very plain, have we not reaſon to think they refer to different things, and that the firſt is figurative, and the ſecond only, literal; ſince as the Bridegroom eats with his Friends in their nuptial ſolemnities in the Eaſt, if he had eaten and drank, they would have

finiſhed alſo. And indeed, as the 12th ver. &c, are to be underſtood as a decent account of the Virginity of the Bride [k], theſe words of the Bridegroom, "I have come "into my Garden, &c," are to be underſtood as an account of his having conſummated the Marriage, expreſſed after that diſtant and modeſt manner which is in uſe in the Eaſt to this very day; while the latter part of the verſe is to be underſtood literally, as a call upon his Gueſts to rejoice on the occaſion. So among the Arabs, after the Marriage is conſummated, the Bridegroom returns to his Friends, receives freſh Compliments on the occaſion, and paſſes the reſt of the night with them in a joyous manner [l].

All that is farther to be remarked here is, that the firſt clauſe of this verſe is addreſſed to the Bride; what follows, "I have ga- "thered, &c," to his Friends.

QUERY XLV.

As the beginning of the third chapter deſcribes the Wife of Solomon as being in

[k] See the firſt Part.

[l] Voy. dans la Pal. p. 226.

her Mother's houſe, which was a token of Anger, I would aſk here, do not the 2d and 3d verſes of the fifth chapter expreſs Reſentment alſo? Are we not to ſuppoſe then the Poem returns to *her* again here? And may we not for theſe reaſons ſuppoſe this viſit was paid her at her Mother's? And that though ſhe had met the King, and with fondneſs introduced him at that time into the place of her Retirement, yet that as ſhe could not prevail on him to diſmiſs his purpoſe of receiving the Princeſs of Ægypt with the Solemnity he had propoſed, ſhe continued there highly diſpleaſed?

Every circumſtance agrees with this ſuppoſition. His pleading that his head was filled with *Dew*, ſhews that it was not to an apartment in his own palace that he went, but to ſome diſtant place.

His *being ſuffered long to knock*, which is inſinuated by his pleading the *unwholeſomeneſs* of the Dew; as well as the words of his Queen, "I have put off my Coat, how "ſhall I put it on? I have waſhed my Feet, "how ſhall I defile them?" ſtrongly mark out Diſpleaſure and Reſentment. Though

ſhe

ſhe was withdrawn from the Royal Palace, ſhe muſt be ſuppoſed to have had Servants about her, her own and thoſe of her Mother; nay they are directly mentioned, ver. 8; theſe, without doubt, might have been called to open the door, if ſhe had thought fit. Nay moſt probably were ready to have done it, had ſhe not reſtrained them. Queens muſt have had very little of that Attendance, that Ladies of much lower quality have there now, if this was not the caſe.

What is more, had ſhe been obliged to have riſen herſelf, there would have been no great difficulty in it, if we may make an eſtimate from the preſent uſages of thoſe countries. Dr. Ruſſell tells us, they ſleep in their *Drawers* at Aleppo, and at *leaſt one or two Waiſtcoats*, and ſome of them, in winter, in their Furs[m], that is, half dreſt. "I have waſhed my Feet," ſhe ſaid, "how "ſhall I defile them:" what could a modern inhabitant of this country, where, as Lady Montague aſſures us[n], the houſes of the Great Ladies are kept clean, with as

[m] P. 90. [n] Vol. II. p. 166.

much nicety as *thoſe of Holland*, take this for but mere pretence, and an evident proof of *Reſentment and Anger?*

If notice was ſent of his intention of making her a viſit, her Diſpleaſure was more ſtrongly expreſſed ſtill. I cannot ſay what the Ceremonial of the Court of Solomon was: but the Sultana Haſiten, the Widow of the Emperor Muſtapha, and who had been his Favourite, aſſured Lady Montague, that this is the cuſtom of the Ottoman Court; and that of Solomon was, we know[o], remarkable for Order and State; and therefore there is ſome reaſon to apprehend the Jewiſh Queen had ſome notice of the intention. But without ſuppoſing this, there is proof enough of Anger in her Management.

Now this can never be aſcribed, I think, to the Bride: the Lady that acted this part muſt have been another Wife of Solomon, muſt have been ſhe that thought herſelf moſt affected by this Marriage—his former principal Wife.

[o] 1 Kings x. 5.

QUERY

QUERY XLVI.

Doth not the mention of the injuriouſneſs of the *Dew* here, allowing a former Obſervation I made, that this Jewiſh Poet cloſely follows Nature in his deſcriptions, ſhow that the Tranſactions mentioned in this Song are ſuppoſed to have followed one another pretty cloſely, and not to have taken up much time?

The invitation to this Lady to go into the Country, previous to the Marriage, in the 2d chapter, appears from the circumſtances mentioned there, in ſo amuſing a manner, to have been about the middle of April O. S, and this complaint, *concerning the Dew*, places this tranſaction before the end of May, for it ſhould ſeem, by the latter end of that month, O. S, there is no apprehenſion from the Dews, in that country: for Dr. Pococke was entertained at Supper on the Houſe-Top, at Tiberias in Galilee, and was afterwards lodged there, towards the cloſe of that month[p], conſequently there were no apprehenſions then of any danger from the Dew.

[p] Travels into the Eaſt, Vol. II. p. 69.

Agreeably to this, Dr. Ruſſell informs us, that the inhabitants of Aleppo, who make their Beds *in the Summer*, from the end of May to the middle of September, in their Court-Yards, or on the Houſe-Tops, yet in Winter chooſe the loweſt and ſmalleſt rooms they have for their bed-chambers, and often have charcoal burning in them; and he attributes the diſorders the Natives of that place are wont to have in their Eyes, in great multitudes, to their laying expoſed to the Dews, which begin to fall towards the cloſe of Summer. It was not then Summer, it was not ſo late as the cloſe of May that Solomon made this attempt; conſequently he endeavoured Reconciliation preſently after his *New* Nuptials, probably as ſoon after as he well could.

QUERY XLVII.

Was it not to *ſooth and ſoften* her, that he begins his Addreſs at the Gate, "Open "to me, my *Siſter*," which is the firſt time he is repreſented as calling her ſo in this Poem?

One King was wont anciently to call *another* Brother, as they do now: "Is he "yet alive? he is *my Brother*," ſaid Ahab concerning Benhadad, when he ſpoke favourably of him, 1 Kings xx. 32. He had called his *Ægyptian Bride*, over and over again, *Siſter*, who was deſcended from Royal Anceſtors. That therefore his former Queen ſhould not complain, it ſhould ſeem, of this kind of Pre-eminence, he endeavours to ſooth her by uſing the ſame term, though in vain, it was his putting his hand in by the hole of the door that moved her, of which I have elſewhere given ſome account[q].

Nor is it any wonder it melted her, when we conſider how much good-nature appeared in this effort to ſpeak to her, who notwithſtanding his high quality, and the rudeneſs of her repulſe, perſiſted in his endeavours after Reconciliation. In how different a manner is the Turkiſh Sultan treated, when he propoſes to viſit any one of his Wives? It is reckoned ſo great an honour, Lady Montague ſays, that ſhe is im-

[q] See Obſervations on divers paſſages of Scripture, ch. 3. Obſ. 15.

mediately

mediately *complimented* upon it by the others, and all *due preparations* made for his Reception[r].

But though her Reſentment for the preſent ſubſided, it doth not follow that it returned no more: what the event was muſt be learnt from the latter part of this poem.

QUERY XLVIII.

Doth not the Obſervation of the Author of the New Tranſlation, on the Keeper's ſmiting the Queen and wounding her, want ſome *enlargement*, and indeed ſome *emendation*?

Great was the difference between the treatment ſhe met with in purſuing the King this night, and what occurred in the night which is mentioned in the beginning of the 3d chapter: the probable reaſon of this difference has been given in theſe papers. But as to the treatment itſelf, which appears to us, in the caſe of a *Princeſs*, *unnatural* to the laſt degree, the Author of the New Tranſlation has made an *Obſer-*

[r] Letters, Vol. II. p. 155.

vation upon it, referring to the chaſtiſements wont to be given by the Eaſtern Eunuchs (,Introd. p. 30); and obſerves, that the original word we tranſlate *wounding*, does not always ſignify a *ghaſtly wound*, but ſometimes ſuch ſharp ſtripes as are inflicted by wholeſome diſcipline (Notes, p. 78).

This Obſervation is, *in general*, juſt, but he has hardly been explicit enough to *gratify curioſity*, or even to *ſatisfy the mind* of one that only wants to have this ancient Song explained. The accounts of ſome Travellers, concerning the treatment the *Wives of the Great* ſometimes meet with, is really aſtoniſhing. They not only talk to them in rough language, and hunt them about from place to place, but it ſeems, make no ſcruple of puniſhing them *corporally* too, if they think proper, and that with ſevere ſtripes, on the part where School-boys are often puniſhed, though indeed without the indecency of removing the *Drawers* they are wont to wear. I am ſorry I cannot point out the paſſages where theſe accounts are given, but unluckily I have made no memorandum of them: they however

however certainly may be met with in ſome of our Travellers, and are, I ſuppoſe, hinted at by this Author. If this is the ſtate of the Eaſtern Ladies, the complaint of this Princeſs will not appear ſo unnatural as we may have been ready to imagine.

I do not, however, think, that this is directly a *caſe in point*, for it doth not appear to me that this rough treatment, whatever it was, came from the *Guards of the Palace*, but the *Watchmen of the City*, ſhe ſetting out not from the Royal Apartments, but from her Mother's Houſe; nor did they know, we may believe, her quality, but treated her like a perſon who, by her unſeaſonable appearance in the ſtreets, gave great ſuſpicion of her being in purſuit of bad deſigns. Nor is it any wonder, if upon taking off her Veil they knew her, they would not ſuffer her to proceed. Women were not ſuffered to go about the ſtreets in the night in common, thoſe liberties were only allowed at their Feſtivals.

QUERY

QUERY XLIX.

Is it any objection to the account that has been given * of the different treatment the Queen met with on theſe two nights, that ſhe ſuppoſes, in the 8th verſe, that the Daughters of Jeruſalem might proceed tho' ſhe was ſtopped? Is not this rather a beautiful repreſentation of that inconſiſtence and diſtraction of thought that are wont to attend great anxiety?

QUERY L.

Doth not the comparing the King's *Lips* to Lilies, ſerve to confirm a ſuppoſition I have before made, that the word tranſlated Lilies may more probably mean *Roſes*? And doth not the *odoriferous water* which diſtils from Roſes better anſwer the words "dropping ſweet-ſmelling Myrrh," than the drops of liquor that may be obſerved in ſome flowers of the lily-kind?

I have before illuſtrated ſeveral particulars of this deſcription, but there is a clauſe

* In part II. See alſo Obſervations on divers paſſages of Scripture.

or two I would here make ſome remarks upon. This is the firſt of them: Sir Thomas Brown, it ſeems[t], refers the Lily's *dropping* ſweet-ſmelling Myrrh, to "the "roſcid and honey drops obſervable in "flowers of Martagon and inverted flow-"ered Lilies, and is probably the ſtanding "ſweet dew on the white eyes of the "Crown-Imperial, now common among "us."

We may very well believe, the word Myrrh here is to be underſtood generically, and as ſignifying any liquid perfume, Sir Thomas ſo underſtood it; but I am very doubtful whether theſe drops deſerve to be called a perfume, and the beauty, and even the plain meaning of the compariſon is loſt, if they are not, if the Prophet here refers to them. On the contrary, Roſe-Water is extremely fragrant in the Eaſt, and uſed by the moſt delicate, like Myrrh, for the perfuming themſelves and others. So the Arabian Nights Entertainments[u], mentions a perſon's being perfumed by two ſlaves, of whom *one came with a ſilver perfume-box*,

[t] Notes on the New Tranſlation, p. 79.

[u] Vol. V. No. 171.

with

with the beſt of Wood Aloes, with which ſhe perfumed him; and the other with Roſe-Water, which ſhe threw on his hands and face. Dr. Ruſſell [w] alſo, as well as other Travellers, mentions their ſprinkling Roſe-Water on their Gueſts, to perfume them.

Perhaps it may be thought that Alembicks were not in uſe ſo early, and conſequently that this paſſage alludes to ſome naturally diſtilled perfume, not to Roſe-Water; but if Alembicks were not uſed ſo early, might not this odoriferous water have been collected in ſomething of the like ſimple method, which Dr. Hales has mentioned in his vegetable Statics [x], the putting the flower into a cloſe veſſel, and ſo gathering the perſpiring matter?

QUERY LI.

Doth not the clauſe, "his Countenance "is as Lebanon, excellent as the Cedars," intend a ſweetly venerable majeſtic calmneſs?

Majeſty cannot be ſuppoſed to be unintended, for if there are any Trees in nature

[w] P. 80. [x] Vol. I. Exper. 17.

that

that are ſo, they are the *Cedars*. Arias Montanus indeed ſuppoſes the word here ſignifies *Larch-Trees*, not *Cedars*, as Pagnin had tranſlated it; but I would take this opportunity to remark, that this tranſlation of Pagnin's ſeems to be aſcertained by an obſervation Egmont and Heyman made, when they viſited Mount Lebanon—that the country people call the Cedars *Errs*, which is very near the ſound of the original word here Erez, and which therefore we may believe to be the word which anciently was uſed for a Cedar.

As the Cedars are majeſtic, ſo it is allowed by all that have ſeen Lebanon, that there is ſomething extremely pleaſant and venerable in it, which therefore ſufficiently fixes the ſenſe of the words, " his Coun-" tenance is as Lebanon.

QUERY LII.

Is it not natural to ſuppoſe, that after this return of Tenderneſs, the Queen ſhould, notwithſtanding the harſh uſage ſhe met with from the Watchmen, ſet out in purſuit of her Lord, as ſoon as ſhe was at liberty

liberty to do it? And doth not the firſt verſe of the ſixth chapter refer to this?

It is plain that the eighth verſe of the fifth chapter ſuppoſes, that ſhe was not permitted to go in ſearch of her Lord; and it is as plain ſhe is in the beginning of the ſixth chaptet ſuppoſed to be at liberty to ſeek him: for the daughters of Jeruſalem do not propoſe to go and ſeek for him, and when found to come again and tell her, but they ſpeak of ſeeking him *with her*. There muſt then have been a change in her circumſtances in this time, and the coming on of the *Day* is ſufficient to account for this change. The Eaſtern Women are permitted, at leaſt *oftentimes*, to go out in the day-time, though not in the night. Moſt probably then this verſe deſcribes the events of the next morning; for though the length of the interval of time is not expreſſed directly, it is moſt natural to ſuppoſe ſhe did it as ſoon as ſhe could.

QUERY LIII.

Is it not to be ſuppoſed that *her Appearance* now ſhould be very different from what

it was in the night, in which ſhe was ſo diſhonoured? Is it not to be thought ſhe would dreſs herſelf in the moſt magnificent and graceful manner ſhe could, when ſhe was ſeeking after Reconciliation with him?

I do not now enquire whether the pompous deſcription of a Queen of Solomon's in the ſixth chapter, or that in the ſeventh, is to be underſtood of her. I would at preſent only obſerve, that it muſt be ſuppoſed her Appearance now muſt be very different from what it was then. At that time ſhe could only haſtily throw a few things about her; now probably ſhe would dreſs herſelf to the beſt of her ſkill.

So Queen Eſther, when ſhe appeared before another Eaſtern King, who ſhe apprehended was alienated from her, put on her Royal Apparel, and dreſſed herſelf with a magnificence that became the Wife of Ahaſuerus, Eſther v. 1.

The Wife of Solomon being dreſſed, in like manner, in the moſt pompous way, the morning after the repulſe ſhe met with, her Attendants might eaſily gueſs what her intention was; as it was alſo natural to ſuppoſe ſhe had informed herſelf by ſome-

body,

body, ſent for that purpoſe, where the King propoſed ſpending that day; it is not then to be wondered at that they are repreſented as aſking her whither her Beloved was gone, and that they told her they were ready to attend her.

The mentioning this enquiry was alſo requiſite for the Poet, the better to introduce the reſt of the work.

The Anſwer ſhe returns to their Enquiry will not want any illuſtration I can give it here, if my Reader remembers the 32d and 33d articles of this part of theſe papers.

QUERY LIV.

Is it not *moſt probable*, that the Converſation of Solomon with his Ægyptian Bride, in that Royal Garden to which his Jewiſh Queen was coming, is repreſented in the following verſes? and conſequently that the ſcene changes from the one Princeſs to the other, as it had been changed three or four times before?

In the firſt place, a very *conſiderable* part of the deſcription, in theſe verſes, is exactly the ſame with that of the daughter of

Pharaoh in the fourth chapter, and therefore, one would imagine, ſhould refer to the ſame Lady. May it not even be conſidered as an ingenious contrivance to mark out the change of the perſon here, and the turning of the Poem from the Jewiſh Queen to the Princeſs of Ægypt? Where theſe changes are not marked out with that diſtinctneſs which is wont to be uſed in modern writings, this method ſeems to be requiſite.

But what is much more determining, the ninth verſe ſhews that a Queen of Solomon's, *newly* brought into the view of the Virgins of his Court, and of his Queens and Concubines, is here ſpoken of, who could be no other than the Bride celebrated in this Song.

QUERY LV.

Is it not *moſt likely*, that the words, "Who is ſhe that looketh forth as the "Morning, &c," are to be underſtood as deſigned to expreſs Solomon's ſurprize, which he diſcovered to his Attendants, upon the appearance of a perſon in the Garden,

in a ſplendid and glittering Dreſs, whoſe coming he in no wiſe thought of?

The words of this tenth verſe may be ſuppoſed to be connected with the preceding words, and to expreſs the Admiration of the other Women of Solomon. They may be imagined to be the words of the Jewiſh Queen, upon ſeeing the Princeſs of Ægypt magnificently dreſſed in this Garden. They may be believed to be the words of Solomon's Attendants reſpecting the Jewiſh Queen, not the Daughter of Pharaoh. Or they may be conſidered as the words of Solomon himſelf.

Now to determine, in ſuch a variety of ſentiments, which is moſt probable, I would remark, that it ſeems very clear that the words of the 13th verſe, "Return, return, "O Shulamite," or O Wife of Solomon[y], repreſent a perſon's *not being able to ſtand* an Interview which had been meditated, and conſequently muſt be attributed to the Jewiſh Queen, who propoſed going to meet

[y] "*Shulamite*," ſays a Note in the New Tranſlation, "is evidently formed from שלמה Shelomo, SOLOMON, "as *Charlotte* from *Charles*, &c, and is equivalent to "*Wife* or Bride of Solomon."

her Lord, whom ſhe had treated in a moſt inſufferably rude manner, and who might well therefore feel her heart fail her according to the 11th verſe, and cauſe her to hurry back with the utmoſt precipitation, and with a pace like that of a Chariot driven by Jehu the ſon of Nimſhi *in after-times*[z], or rather like one under the direction of Ammi-nadib, a furious Driver of that age.

As the Poem had returned to the Jewiſh Queen before the mention of this circumſtance, and the ninth verſe ſpeaks of the Daughter of Pharaoh, what can be a more natural interpretation of the words, "Who "is ſhe that looketh forth as the Morning, "&c," than to ſuppoſe they are deſigned to introduce the Jewiſh Queen *again* on the Stage?

And if they are ſpoken of her, it ſhould be a more eaſy explanation to underſtand the words as ſpoken by a *ſingle* perſon, by the ſame mentioned in the 11th verſe, by Solomon that is, rather than by his Attendants.

[z] 2 Kings ix. 20.

QUERY

QUERY LVI.

Are not the words of Solomon, in the 11th verſe, to be ſuppoſed to have been pronounced with ſomething of a *forbidding air*, ſince they produced ſuch an effect, as to diſconcert the Queen, and cauſe her to turn back?

I do not ſee any thing in the words themſelves that could produce ſuch an effect, "I went down into the Garden of "Walnuts[a], to ſee the Fruits of the Val-"ley, &c;" it muſt then have been produced by the Air with which they were pronounced, which might intimate, I retired hither for my ſatisfaction, and not expecting to be broken in upon by any one, why then of all things am I purſued hither by one that would not open her door to me, when I would have made her a viſit: and probably in ſpeaking theſe words he turned away from her.

It appears however to have been only *ſomething* of a forbidding Air: not only from the *nature* of the effect, which only

[a] See Dr. Shaw's Travels, p. 145, Note 1.

produced her turning back, whereas Queen Eſther *fainted*, when going *uncalled for* into the preſence of Ahaſuerus, her Lord, he *looked fiercely* upon her, according to the Apocryphal account of that tranſaction; but what is much more certain, from the King's *Attendants calling her back*, which they would not have dared to do, had he appeared to have been *extremely angry*. But he muſt have turned away to have given an opportunity to his Attendants to invite her to turn back, and afterwards to ſurvey her, as is done in the beginning of the ſeventh chapter.

QUERY LVII.

Is not that ſort of *Taſte* in the deſcribing Beauty, which appears in the 10th verſe, and differs ſo much from what prevails in Europe, ſtill in uſe in the Eaſt? and have not thoſe that have been remarkable for their Beauty, been often compared there to the *Moon* and the *Sun*?

So, odd as it ſeems to us, we learn from D'Herbelot, that the later Writers of thoſe countries have given to the Patriarch Joſeph

the

the title of the *Moon of Canaan*, that is, in their ſtyle, ſays D'Herbelot [b], *the moſt perfect Beauty that ever appeared above the Horizon of Judæa.* Haſſelquiſt informs us, that it is in like manner applied to *female* Beauty by the Arabians, who deſcribe it, he ſays, by ſeveral ſimilitudes, and in particular are wont to compare a Lady's face to the *Moon* [c]. Agreeably to the *ſame taſte* Alnaſchar, whoſe ſtory is told, in ſhort, in one of the Spectators, ſuppoſed his Wife would be as beautiful as the *Full Moon* [d]. So the ſame Author of the Arabian Nights Entertainments deſcribes the Miſtreſs of one of the Califfs, as ſurpaſſing all other women as much as the *Full Moon doth that of two days old* [e].

In the next Night, in theſe tales, the Califf's Miſtreſs is ſaid to be more beautiful than the *Sun* at Noon-day. In like manner D'Herbelot tells us the Sultana Haramnour, principal Wife of an Eaſtern Prince, and daughter of Ilek Khan, King of the Eaſtern Turks, was ſurnamed Mihir Schighil, that

[b] P. 496. [c] P. 292.
[d] Arab. Nights, Vol. V. No. 176.
[e] Vol. V. No. 185.

is the *Sun* of Beauties, on account of her Beauty and Dignity[f].

In the ſame Arabian tales we find the name of another Lady, belonging to an Eaſtern Court, *Day-Light*[g].

Theſe citations greatly illuſtrate the words, "Who is ſhe that looketh forth as "the *Morning*, fair as the *Moon*, clear as "the *Sun*." Our tranſlation goes on, "*ter-*"*rible* as an Army with Banners;" but the New Verſion uſes *dazzling* inſtead of terrible, and certainly with great propriety. For as Terribleneſs doth not well expreſs Beauty, ſo it appears from her turning back in an hurry, that *Solomon rather appeared terrible to her*, than *ſhe to Solomon*. The word ſhould doubtleſs be tranſlated after the ſame manner *(dazzling)* in the fourth verſe, of which I have elſewhere given an explanation more at large[h], to which however I would now add, that if we ſhould ſuppoſe it *more natural* to underſtand the word of *embannered troops*, it is more likely,

[f] P. 574. [g] Vol. IX. p. 34.

[h] Obſervations on divers paſſages of Scripture, ch. 5. Obſ. 14. Where it is underſtood to ſignify dazzling as Women dreſſed in rich Attire, and ſurrounded by Nuptial Flambeaux, with which they are lighted home.

I apprehend, that the Poet refers to the Reflexion of the light of thoſe *Beacons*, (which are uſed in the Eaſt for Banners,) from their poliſhed Armour, than to the *ſtarry Hoſts*, as the Author of the New Tranſlation underſtands it. Very different expreſſions are uſed, in Jewiſh Poetry, when the *Stars* are ſpoken of.

QUERY LVIII.

Though the manner in which the Author of the New Tranſlation *divides* the 13th verſe, be quite unexceptionable, yet may not his *verſion* of the laſt clauſe of it be bettered? Doth it not rather ſignify the *amicable Junction* of two Friendly Companies, rather than the *Conflict of two Armies*?

The manner in which he divides this verſe (,making the firſt words, "Return, "return, O Shulamite, return, return, that "we may look upon thee," to be the words of the Attendants of Solomon; "What "will ye ſee in the Shulamite," the Anſwer to that Overture; and the laſt clauſe, "As "it were the company of two Armies," the

the Reply of the King's Attendants;) ſeems perfectly agreeable. But his manner of tranſlating the laſt clauſe does not ſeem to be ſo, for the word rendered *Armies*, ſignifies *peaceful Companies*, as well as *Bands of Soldiers*: Gen. xxxii. 7, 10, are proofs of it. The Meeting of two Companies in a Dance, expreſſes Friendſhip and Affection. So in Nuptial Solemnities, the two Companies of the Bride and Bridegroom met together with tokens of Pleaſure and Joy, according to the Apocryphal account[1] of the Arab Wedding which I have had occaſion to cite more than once; and ſo the Attendants of the modern Arab Princeſſes meet together, and unite in ſinging, when they viſit each other, according to D'Arvieux[2]; and ſomething of a like amicable junction, of the two companies of Solomon's Attendants and of the daughters of Jeruſalem that were with the Queen, they ſeem to have wiſhed for. Doth the Conflict of two Armies expreſs this?

[1] 1 Maccabees ix. 37, &c.

[2] Voy. dans la Pal. p. 249, 250.

QUERY

QUERY LIX.

As the Queen turned back again to the Garden, upon this invitation of the Courtiers of Solomon, which appears by the deſcription of her dreſs, artfully interwoven here by the Poet, and illuſtrated perhaps by the obſervations made upon it, in the ſecond part of theſe papers, is it not natural to underſtand the *holding*, or *binding*, of the King in the Galleries, mentioned ch. viii. ver. 5, of their obſerving the Attention of Solomon fixed upon her with pleaſure, agreeably to what they hoped and expected when they perſuaded her to return, of which therefore it was natural for them to give her notice? and at the ſame time, doth not the mention of it prepare the mind of the Reader for the converſation between them that follows?

I have already ſhewn [1] that the Lady here deſcribed in the firſt part of this chapter is the Jewiſh Queen; it is evident from the ſixth and following verſes that they converſed together with freedom, and like per-

[1] In the firſt part.

ſons

ſons reconciled to each other; it is natural then to ſuppoſe after his turning away, and her withdrawing firſt, and coming back again upon the Encouragement of the Courtiers, that he ſtopped as one willing to admit her to addreſs him, now could any word more agreeably deſcribe this in the language of Poetry, than one that literally ſignifies being bound as with a chain, being confined ſo as not to be able to go away. So the ſame word is uſed to ſignify the entangling power of Love, Eccleſ. vii. 26.

What the word tranſlated Galleries preciſely ſignifies, is of no conſequence as to the determining the point before us. Wherever the King was, on the *Roof* of a Pleaſure-Houſe in the Garden, in ſome *Portica*, or by ſome *Water-Work*; the general thought is the ſame — See, the King ſtops in yonder place, he ſtands like one *fettered* there with Love.

QUERY IX.

Do not the words that follow, (which are apparently thoſe of the King,) confirm what I have been remarking? Do they not expreſs

expreſs Forgiveneſs, and even a delight in her? Do they not inſinuate, in moſt modeſt and diſtant language, the very reverſe of what David did with reſpect to his ten Concubines, that had been diſhonoured by Abſalom [m]?

She had grievouſly offended him, but ſurely his words expreſs not only Forgiveneſs, but are deſigned to aſſure her, that exquiſite as the charms of the Princeſs of Ægypt were, her perſon too appeared extremely lovely in his ſight, and tended to remove her Jealouſy that ſhe was now deſpiſed.

The embracing the Palm-tree, however diſtant the language, intimates with ſufficient plainneſs, his propoſing to her what in thoſe countries, where there is a plurality of wives, is underſtood as a diſtinguiſhing mark of affection. The Virgins that were introduced to Ahaſuerus were *called for* no more, except the King delighted in her, and ſhe was called for by name [n]. Much leſs was Vaſhti, who had

[m] 2 Sam. xx. 3. "He put them in ward, and fed "them, but *went not in* unto them."

[n] Eſther ii. 14.

offended

offended him, ever to expect *ſuch notice* again. The Jewiſh Queen had behaved herſelf extremely ill, ſhe doubtleſs had her apprehenſions of the conſequences; the words of Solomon inſtead of pronouncing her *degraded* from the title of Queen, were expreſſive of great ſenſibility to the amiableneſs of her perſon, and intimated the *direct contrary* to what ſhe had reaſon to apprehend—a being caſt off for ever.

QUERY LXI.

Corpulency, and conſequently the having very *large Breaſts*, is in high eſteem at this day in the Eaſt; doth it not appear from this Song it was ſo anciently?

Egmont and Heyman, after obſerving that the Turks are *very fond* of Corpulency, add, *eſpecially in their Women.* And it is this, they ſuppoſe, that makes them uſe the warm Bath ſo frequently as they do, which weakens indeed the Elaſticity of the Fibres, but helps to acquire *the Quality that is ſo pleaſing*[*].

[*] Vol. I. p. 224.

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In like manner we find Solomon's Queen, in the eighth verſe of the eighth chapter, ſpeaking of the *want* of Fulneſs in the Breaſts, as a circumſtance that might occaſion *Diſlike*; and in the ſeventh chapter her own Breaſts are compared to *Cluſters of the Vine*, which were in that country very large, ſo that the Spies, in carrying a Sample of them to the Camp, found themſelves obliged to bring one of them on a Staff between two men [p]. If the Cluſters mentioned in the ſeventh verſe, are to be underſtood as different from thoſe of the eighth, and to mean Cluſters of Dates, the Fruit of the Palm-Tree, the idea is the ſame, the Cluſters of Dates weighing, according to Dr. Shaw, *fifteen* or *twenty pounds* each.

QUERY LXII.

Doth not the cloſe of the ſeventh chapter intend to expreſs, the chagrined Lady's *exulting in the honour* her Lord propoſed to do her, but at the ſame time her taking

[p] Numb. xiii. 23.

the Liberty to deſire the honour might be done her in ſome Country Retirement, far from his Ægyptian Bride? And doth not the ſequel ſhew, that in this he refuſed to comply with her?

Thoſe words, "I am my Beloved's, and "*his Deſire is towards me*," is the language, I think, of Exultation. And well might ſhe exult, *in her circumſtances*, in Solomon's propoſing to do her that honour, which in the Ottoman Court is followed, according to Lady Montague, with Compliments of Congratulation from all the Palace; ſhe who had juſt reaſon to fear he would never ſuffer her to appear in his preſence more.

"Let us go forth into the Field, let us "lodge in the Villages — *there* will I give "thee my Loves," ſtrongly marks out to me a Deſire to have him at a diſtance from the reſt of the Ladies of his Palace; and particularly from her with whom he now was, and whoſe coming had ſo terribly excited her Jealouſy, the Princeſs of Ægypt; a Jealouſy which is plainly expreſſed, chap. viii. 5.

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The Sequel however ſeems to ſhew he did not think fit to gratify her in this, ſince he afterwards addreſſes her in theſe terms, " Thou that dwelleſt in the Gardens, the " Companions hearken to thy Voice, cauſe " me to hear it," which words ſufficiently intimate his apprehenſion that ſhe was diſpleaſed, and diſpleaſed with reſpect to her propoſal of going forth into the *Field*, and lodging in the *Villages*, but theſe words will come to be more diſtinctly conſidered hereafter.

QUERY LXIII.

Doth not the mention of Mandrakes in the thirteenth verſe intimate an hope that ſhe might, if ſhe could prevail on Solomon to withdraw with her to a country-ſeat, bear him a Son, which ſhe could not but look upon as a moſt powerful means to enſure his affection?

Leah was apprehenſive that Jacob loved Rachel more than her, when ſhe brought him a Son therefore ſhe cries out, " Surely " the Lord hath looked upon my Afflic- " tion; now *therefore* my Huſband will

" love me." In like manner, when a ſecond was born ſhe ſaid, " Becauſe the Lord " hath heard that I was hated, he hath " therefore given me this Son alſo." When a third, " Now this time will my Huſ- " band be joined unto me, becauſe I have " borne him three Sons," Gen. xxix. 32, 33, 34. The giving a Man a Son is evidently ſuppoſed here to be a powerful means of conciliating affection. Might not this Jewiſh Queen have the ſame thought with Leah?

On the other hand, the mentioning of *Mandrakes* by the ſacred Poet ſeems to intimate this. Mandrakes, the Chief Prieſt of the Samaritans told Maundrell, were " of an *ill ſavour*, and not wholeſome. " But the virtue of them was to help Con- " ception, being laid under the Genial " Bed[q]." If there was the ſame notion formerly, as now obtains in that country, it may be ſuppoſed this Vegetable was ſingled out from others in order to inſinuate this thought.

[q] Maundrell, p. 61.

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I have elſewhere[r] given an account of what we are *probably* to underſtand by the words, "At our Gates are all manner of "pleaſant things, new and old." I ſtill continue to think the words are to be underſtood rather of *curious* plants, ſhe had taken care to have placed in the Gardens to which ſhe invited him; rather than of *Fruits for eating*, which ſhe had prepared for the making him a Banquet.

From the deſcription of the *Mandrake* it ſhould ſeem, ſhe did not limit herſelf in her Collection to thoſe that were *fragrant*, for that has an *ill ſavour*; but all vegetables that were *curious*, whether for their *Fragrancy*, their *Medicinal Virtues*, or any *other uſeful Qualities*, were to her objects of attention.

The time of the year that this Poem deſcribes, agrees with the Samaritan Prieſt's account of the time in which the Mandrake produces its Fruit, for he ſaid its fruit was ripe in Wheat-Harveſt, which is in that country the latter-end of May, and therefore might give their ſmell in

[r] Obſervations on divers paſſages of Scripture.

the middle of April O. S. So Haſſelquiſt tells us he found the fruit of the Mandrake ripe in *Galilee*, hanging to the ſtem, which laid withered on the ground, on the 5th of May, in which month wheat-harveſt falls there[s]. It appears however from Dr. Shaw, that the learned are far from being ſatisfied that the Mandrake of Antiquity is the plant we call by this name[t]; but if it be not, it will be difficult to aſcertain what is, ſince the time in which it gives its ſmell is the time when the whole country blooms.

QUERY LXIV.

Is it not probable, that the beginning of the eighth chapter is to be underſtood as a complaint, expreſſive of the ſtate of the Jewiſh Queen's mind in this ſituation? and that ſhe looked upon herſelf at that time as deſpiſed?

It appears that ſhe was very deſirous to have him go with her to a country Retirement, and from the Sequel that he refuſed; it muſt then be ſuppoſed that he declined

[s] P. 160. [t] P. 341.

it

it when ſhe was converſing with him; it is natural to imagine, that to induce him to do it ſhe made uſe of every female Blandiſhment; and that his refuſing after all to comply muſt be conſtrued by her as a *deſpiſing* her Affection; and it is not improbable that in ſuch a conjuncture he might gently *reproach* her for this ſort of Fondneſs, which was intended to divert him from doing what he thought fit and right, as to his Ægyptian Bride. It is natural to ſuppoſe all this, and the beginning of the eighth chapter ſeems perfectly to agree with ſuch a ſtate of things.

O that thou wert a *Brother!* I would kiſs thee then, nor ſhould I apprehend a being *deſpiſed*, a being deſpiſed too ſo as to be *reproached* for it, and an unhappy conſtruction put on my Tenderneſs. The New Tranſlation introduces the word *infant* here, as a requiſite ſupplement, "O that thou "wert as my [infant] Brother, ſucking my "Mother's Breaſts!" And had the modern cuſtoms of the Eaſt been in *all reſpects* the ſame as the ancient, it might have been a neceſſary explanatory addition: they carrying their Jealouſy to ſuch a length, as not

to admit of ſuch Familiarities even with a Brother. So Le Bruyn tells us, *the diſtruſt of the Turks is ſo great, that they will not permit their Wives to ſee any Man whatſoever, no not their neareſt Relations,* and a Woman that ſhould ſhew her face, nay even her *hands*, would be looked upon as diſhonoured [u]. The Arabian Nights Entertainments, in like manner, ſuppoſe, that only Fathers, little Boys, and Eunuchs, might look on a young Lady's face [w]. But it was not ſo anciently, more diſtant Relations than Brothers being admitted to ſalute young women, as is evident from the account the book of Geneſis gives us of the meeting of Jacob and Rachel [x], who were only Couſin-Germans. There was no occaſion then, it ſhould ſeem, for this additional word of the New Verſion.

This ſupplement indeed ſeems *hardly to agree* with what follows here, "I would "cauſe thee to drink of *ſpiced wine* of the "juice of my Pomegranate," which kind

[u] Vol. I. p. 453. [w] Vol. II. No. 49.

[x] "Jacob *kiſſed* Rachel, and lifted up his voice, and "wept," ſays the hiſtorian, Gen. xxix. 11.

of

of treatment would have *hardly* ſuited a ſucking infant.

Nor doth the word's being a *participle* in the Original, which occaſioned its being tranſlated in the New Verſion *ſucking*, "O "that thou wert as my [infant] Brother, "ſucking my Mother's Breaſts," make this ſuppoſition neceſſary, ſince it is admitted by the learned, that that participle is ſometimes to be underſtood of what is paſt, as well as what is immediately preſent: Glaſſius has mentioned ſeveral places of Scripture, which he ſuppoſes are proofs of it[y]. Our old verſion then may be juſt, notwithſtanding it is the participle in the Original; and if our way of tranſlating the word is juſt, there is no neceſſity of ſuppoſing ſhe refers to an *infant* brother, with which the giving him *wine* to drink, *acidulated* with pomegranate juice, doth not ſo well agree. It ſeems only to intend a Brother *by the ſame Mother*.

This way of expreſſing ſuch a relation, the having ſucked the Breaſts of her Mother, is perfectly conformable to the uſages

[y] Lib. 3, Tract. 4, Canon 5.

of

of the Eaſt, perſons of *all conditions* ſuckling, according to Dr. Ruſſell, their own children, without exception[z].

Anſwerable alſo to what ſhe ſays, it may be obſerved, that Children of the ſame Mother ſeem to have had, among the Jews, if not elſewhere, a peculiar attachment and affection to each other. So when Amnon had diſhonoured his Siſter Tamar, ſhe retired to Abſalom's, a brother that ſucked the breaſts of her Mother, who laid it ſo much to heart as to avenge her, when it doth not appear, that any of the other ſons of David took any notice of the diſgrace ſhe had ſuffered.

The Shulamite then complains, that had it been a *Brother*, inſtead of an *Huſband*, her Kiſſes would not have occaſioned any *invidious reflexions*; and that they would have *prevailed* over a Brother to have *gratified* her, and he would have gone with her to an houſe of her Mother's, whither, it ſeems, ſhe deſired to have carried Solomon, without any Reluctance or Jealouſy; thou wouldſt have converſed with me freely, and inſtructed me fully in this affair, in

[z] P. 79.

which thou haſt been ſo reſerved (,for the word in the third clauſe of this ſecond verſe may certainly be as well underſtood to mean the *ſecond* perſon maſculine, as the third perſon feminine[a], as thoſe that underſtand the grammar of the Hebrew language perfectly well know); and there would I have given the wine, which thou wouldſt have drank as a token of Affection and Friendſhip[b].

I have elſewhere endeavoured to illuſtrate the mixing *pomegranate-juice with the wine*, and I have nothing new to offer on that point[c]. As to the third and fourth verſes, they are, I think, to be explained as the ſixth and ſeventh of the ſecond chapter.

[a] It appears by the Story of Alnaſchar, in the Arabian Tales, that the Eaſtern Mothers are ſuppoſed to inſtruct their Daughters ſometimes, how to conciliate the Affection of an Huſband; but this Lady could not refer to any thing of this Sort, ſince ſhe is repreſenting the ſituation in which ſhe ſhould have found herſelf had he been her *Brother*.

[b] See Query XIX.

[c] Obſervations, ch. 4. Obſ. 27.

QUERY

QUERY LXV.

After having made this complaint to her Attendants, are we not to ſuppoſe her repreſented in the fifth verſe as eagerly turning again to the King, beſeeching him to tell her what his Reſolutions were with relation to that Lady?

It is plain from the third verſe, "*His* "left hand, &c," that ſhe was not ſpeaking to the King *then*, but to her Attendants, and the two preceding verſes may be underſtood in much the ſame light, though ſhe uſes the terms *thou* and *thee*; ſince we often ſpeak, in violent paſſions, to thoſe that are abſent in the ſame manner: accordingly her complaint ſeems rather to be a complaint to them, or a complaint of him *in their hearing*, than directly addreſſed to him. But in the firſt part of this fifth verſe, it ſeems evident from the beginning of the ſixth, ſhe turns again to the King, like a perſon under great perturbation of mind.

Her queſtion however, "Who is this "that cometh up from the Wilderneſs?" cannot be underſtood, I ſhould think, as

deſigned

deſigned to expreſs Ignorance who the perſon was, ſhe could not but know that, for without doubt it refers to her whoſe coming thence is mentioned in the third chapter; but it muſt be underſtood as an eager aſking what his reſolution concerning that Lady was, united perhaps with an invidious intimation that ſhe was an Ægyptian, the native of a country abominable for its Idolatries, as well as its having bitterly oppreſſed their progenitors.

QUERY LXVI.

As the word tranſlated leaning in the fifth verſe, [leaning upon her beloved,] occurs no where elſe in the Old Teſtament; and as I believe it will be very difficult to ſhew, that among the Eaſtern people the Bride ever leans on the Bridegroom in the Nuptial Proceſſion, and indeed ſeems little reconcileable with that extreme reſerve uſed among them; would it not be better, tho' the Septuagint tranſlates it as we do, rather to make uſe of ſome general term, than one that has ſo much preciſion as this, in giving an account of this part of the Poem?

Poem? Something like this, *Who is this that cometh from the Wilderneſs, honoured by her Beloved with ſuch Pomp and Solemnity?*

QUERY LXVII.

Doth not the *Apple-Tree here* refer back to the ſecond chapter, ver. 3?

If this be not ſuppoſed, this part of the Song muſt be perfectly inexplicable, I ſhould think. But nothing ſeems more natural than to refer it to what had been *before mentioned*, and the tranſactions there, which were viſibly of importance, leading the Jewiſh Queen from complaining to a Feaſt of Love. Certainly there is no probability that it refers to the time of her birth, ſhe that was a Prince's Daughter, ch. vii. 1: the Eaſtern people eat, drink, and ſleep under trees, but they do not *bring forth* their Children there. Our Lord himſelf, whoſe humiliations were ſo extraordinary, was born *in a Stable*. And if ſuch an accident *had* happened, to what purpoſe is this circumſtance mentioned here?

QUERY

QUERY LXVIII.

If it refers to the Apple-Tree (,or rather the Citron-Tree,) of the ſecond chapter, is it not moſt probable that theſe are the words of the King to her? that he reminds her of the Encouragements he gave her, which had raiſed up her Confidence in him? And do not the words intimate that he gave a pledge to her Mother for her, that he would do nothing that ſhould juſtly occaſion ſo much Anxiety and Diſtreſs?

The Maſorites, as appears by their way of pointing this paſſage, ſuppoſed theſe were the words of the Queen; but thoſe that have not been influenced by their authority, have ſuppoſed they were the words of the King, very generally. And no wonder, probability is certainly greatly on that ſide: ſince it is much more natural to apply it to the King, who endeavoured to *awake* her from her Sorrow, than to the Queen.

As to the latter words of the verſe, certainly our tranſlation cannot be right, it muſt be unimaginable that ſhe ſhould be born there. The verb cannot be underſtood

ſtood neither in the ſenſe of *deſtroying*, for ſhe was comforted under the Citron-Tree. The remaining ſenſe, which appears in the New Tranſlation, muſt be, in *general*, right, which ſuppoſes that it ſignifies ſomething of pledging; but then I cannot acquieſce in the *particular* ſenſe that agreeable Writer has given, who ſuppoſes it ſignifies her Mother's plighting her to him, previous to marriage, for the word ſignifies the *receiving* a pledge rather than the *giving* one, as appears by the places where it occurs. Is it not then natural to ſuppoſe, that when he was endeavouring to ſoften her anxieties, he gave great aſſurances of the continuance of his Love to her, notwithſtanding this Marriage; and that he even gave her *Mother* a pledge of it, that her mind might be more perfectly eaſy? "I raiſed thee up "under the Citron-Tree, there thy Mo-"ther ſolemnly received thee a pledge, "there ſhe ſolemnly received a pledge "[that] bare thee," that is received a pledge *for her*, as I underſtand the words, not that ſhe was herſelf the pledge; and I think ſolemnly, or ſomething of that kind is to be added to the ſimple idea,

the

the verb being of the conjugation that uſually expreſſes energy and vehemence.

Her diſtruſt was ſo great, and the deſign of Solomon ſo ſincere, that it is no wonder that he was willing to give a pledge. The intervention of the Mother is not at all ſtrange, nor abhorrent from their uſages. So Alnaſchar, in an Arabian Tale I have already cited, ſuppoſed that the *Mother* of his Princeſs would interpoſe on his behaving harſhly towards her, and endeavour to conciliate matters [d].

QUERY LXIX.

Unable to conteſt the nobleneſs of the aſſurance he had given her of the continuance of his love, are not her next words to be underſtood as expreſſive of her being a little pacified and ſoftened? but however as ſtill marking out great vehemence?

For ſhe aſks him to grant, what he had been ready to promiſe, the continuance of his affection to her. The image by which ſhe expreſſes this, is ſomething like what occurs [e] relating to one of the later Kings of

[d] Vol. V. No. 176. [e] Jer. xxii. 24.

Judah, "Though Coniah the ſon of Jehoi-"akim king of Judah were *the Signet upon* "*my right hand*," extremely precious to me that is, "yet would I pluck thee thence:" She begs to be ſet as a Seal on his Heart, or his Arm — to be loved like one whoſe Name engraven on a tablet of Gold, or on ſome precious Stone, ever hanged on his Breaſt, was faſtened to his Arm. To this is added, an account of the great Vehemence of Love, which we have before illuſtrated from Ibrahim's Song.

QUERY LXX.

Is not the *little Siſter that had no Breaſts*, of the eighth verſe, to be underſtood of the Princeſs of Ægypt? and is it not moſt probable that theſe are to be underſtood to be the words of the Jewiſh Queen?

It is not natural to ſuppoſe that any new perſon ſhould be introduced into the Poem juſt as it cloſes; the paſſage then muſt refer to Solomon's former principal Wife, or to the Princeſs of Ægypt, who are the two female perſonages this Song relates to. If the words muſt relate to one of theſe, it

is much more likely, that the deſcription of a young Lady whoſe Breaſts *were not grown*, ſhould be intended of the young Princeſs then eſpouſed, not of her that had been ſome time married to the King.

If the words relate to the Daughter of Pharaoh, they muſt be underſtood to be the words of her Antagoniſt, or of Solomon; and if they are to be aſcribed to one of them, it muſt be much more natural to aſcribe the words to her, than to him, which repreſent her in a ſort of degrading manner, which, according to the tenth verſe, was not juſt. The term Siſter very well agrees with this explanation: a ſecond Wife in other places is ſpoken of as a Siſter of the firſt, Lev. xviii. 18.

QUERY LXXI.

Is not the day ſhe ſhall be ſpoken for, to be underſtood of the day of the *Conſummation* of the Marriage? or of the day of declaring *her Quality*?

The ſuppoſing her to be ſo young, as not to have her Breaſts grown, may lead us to think, ſhe imagined the Marriage was

not conſummated. The *contracting* perſons, and even the *carrying them home*, who are too young for conſummation, is practiſed to this day in the Eaſt. So the Princeſs, on whom thoſe verſes were made by Ibrahim, which were particularly conſidered in the ſecond part, was, it ſeems, in this ſituation. For Lady Montague expreſly tells us, he was not permitted to viſit her, but before witneſs, though ſhe was not only his contracted Wife, *but carried to his houſe*[r]. The day then in which ſhe ſuppoſes this very young Princeſs would be ſpoken for, and of the coming of which ſhe diſcovers great apprehenſion, may very well be explained of the day of the conſummation of the marriage, which was in truth *paſt*, but of which poſſibly ſhe might have no notice.

The words may indeed be underſtood of the day of *Rejoicing* on the account of the Marriage, and of *ſettling her Quality:* ſomething like the day in which Ahaſuerus declared Eſther *Queen*, in the room of Vaſhti, where the conſummating the Marriage, and ſettling her Quality, were very different

[r] Vol. II p. 48.

things,

things[g], Eſther ii. 16—18. The words then of this queſtion may be underſtood to mean, "In what manner ſhall we treat this young "Ægyptian Princeſs, in the day of Re-"joicing for her Marriage, and the day "of ſettling her Quality, *the day in which* "*ſhe ſhall be much ſpoken of.*" But as ſhe mentions the Breaſts not being grown, I ſhould think it moſt probable the words are to be underſtood in the firſt ſenſe, but in cloſe connexion with the aſcertaining her Quality.

This was the great point that occaſioned her anxiety, which is *naturally* repreſented if it be ſuppoſed in this Poem to be often returning, and to have iſſued in the aſking this queſtion. And as the words will naturally admit of this ſenſe, it is probable it was the original intention of them. The ſettling this will enable us the better to ſatisfy ourſelves about the meaning of ſome things that follow; and tend to place the finiſhing of the Poem in an eaſy light.

[g] See ſomething of a like diſtinction between being made the Wife of the King of Perſia, and being declared Queen of Perſia, in the Arabian Nights Entertainments, Vol. VII. p. 112.

QUERY

QUERY LXXII.

Is not the next verſe, of courſe, to be underſtood to be the reply of Solomon? And doth it not expreſs in figurative, and to us obſcure terms, but ſufficiently agreeable to the Genius of Eaſtern Poetry, his Reſolution that ſhe ſhould be treated with the higheſt honours?

" Is ſhe not a *Wall?* (for I ſuppoſe the words are to be read interrogatively, which Noldius admits is ſometimes the force of the particle ם, " Is ſhe not a Wall?) " We will build upon her a *Palace of Sil-* " *ver;* Is ſhe not a *Door?* We will in- " cloſe her with Boards of Cedar." We will have her treated, that is, in the moſt dignifying manner.

It is very well known, that no Buildings in that age were more precious than thoſe of *Cedar:* to build then a Porch of Cedar, for the reception of a *Door* that was highly valued, was doing it the greateſt honour. In like manner, whatever kind of Building was preciſely meant by the word *Palace* here, it appears to have had ſome particular relation to a *Wall*, and its being made

made of *Silver*, or greatly ornamented with it, certainly marks out great diſtinction.

The comparing her to a *Wall and a Door* is very natural, being perfectly conformable to their way of thinking, if we ſuppoſe the Princeſs of Ægypt is here ſpoken of, not otherwiſe. Solomon's marrying her was to be conſidered as the giving a new ſecurity to Judæa: as it was making affinity with a very powerful Prince; and alſo adding to the Territories of Solomon's Kingdom, 1 Kings ix. 16. So the Servants of Nabal told their Miſtreſs, that David's people had been a *Wall* to them in the Wilderneſs, that is, a *Guard and Defence*, 1 Sam. xxv. 16. And as by her means there was a *free communication* between Ægypt and the Jewiſh country, more than it ſeems was allowed to other countries, ſince the *Syrian and Hittite Kings* were forced to make uſe of the Aſſiſtance of Solomon's Subjects, to procure ſome Ægyptian Commodities, which are with great difficulty exported at this day[h], ſhe might with great propriety be called a *Door*.

[h] Maillet, Let. 13. p. 208, 209.

So

So we find in the tenth of St. John our Lord is called a *Door* for the ſame reaſon, that is, becauſe Men might *enter in* by him. This is extremely eaſy, but it would be very difficult, I apprehend, to ſhew, by paſſages produced from ancient or modern Oriental Authors, that theſe are proper images for the deſcribing *Ladies in general.*

QUERY LXXIII.

Will it not be moſt natural to give the three next verſes to the Princeſs of Ægypt? Verſes which contain a ſmart return to a Siſter Queen, who was willing to ſuppoſe the Anſwerer a mere Child; and which take notice of the Addition her Marriage had made to the King's Poſſeſſions?

It ſeems to be as if ſhe had ſaid, be it remembered, I am indeed a *Wall* to Iſrael; and that my *Breaſts are grown too*, grown like the *Towers of a Wall.* Had it not been ſo, I had not been choſen out of all the Daughters of Pharaoh, to be the Wife of Solomon. The comparing her Breaſts to *Towers*, may be thought too ſtrong an expreſſion, even in the mouth of an inha-

bitant of the Eaſt herſelf; they had been before compared, in a leſs hyperbolical manner, to bunches of Dates, or Grapes, ch. vii. 7, 8: but it is to be conſidered, that as the heat of reſentment might naturally heighten her expreſſions, ſo her being immediately before compared to a Wall, ſtrongly led her to this image.

The mention that is made of the poſſeſſions her Marriage brought to Solomon has been before explained[1].

QUERY LXXIV.

Can there be any doubt made concerning the Speaker in the laſt verſe but one, or the perſon ſpoken to? Is it not apparent that they are the words of Solomon, and that they were addreſſed to his anxious diſpleaſed Queen?

O dweller in the Gardens is equivalent, I ſhould think, to O thou that *wouldſt* dwell in the Gardens, and refers, I preſume, to ch. vii. 11, "Come, my Beloved, let us "go forth into the Field: let us lodge in "the Villages." And the reply in the

[1] Part I.

laſt verſe evidently ſhews it was Solomon that ſpeaks in this.

QUERY LXXV.

Do not the expreſſions, "the Compa-"nions *hearken* to thy Voice, cauſe me to "hear it," mean, *every one is liſtening to what thou wilt ſay, let me hear thy final anſwer?*

We naturally ſuppoſe here that the King deſired to hear her *final* anſwer, for the Poem is now terminating. And when he ſays the *Companions* hearken, or liſten to thy voice, he doth not ſeem to mean thoſe that attended him with particular ſolemnity at his Nuptials, for it is a different word from that uſed Judges xiv. 11, 23, where the Bridemen of Samſon are ſpoken of, in the original, though our verſion makes uſe of the ſame term [*Companions*] in both caſes. Companions then may refer to his common Attendants at that time with him; or to thoſe that were his *Companions in the married ſtate,* as a kindred word is uſed for a Wife, Mal. ii. 14, and it is ſuppoſed the contumacious behaviour of Vaſhti

the Perſian Queen, intereſted all married Men in thoſe dominions, Eſt. i. 17. The conſidering it as ſignifying *every one* is liſtening to what thou wilt ſay, may give the thought in general, without determining the preciſe meaning of the word Companions here, which is by no means neceſſary.

QUERY LXXVI.

Are not the laſt words of this Song expreſſive of the *Continuation* of that ſtate of Diſtance, betwixt Solomon and his Jewiſh Queen, which began on occaſion of his bringing home Pharaoh's Daughter; but without excluding all hopes of Reconciliation?

"Make haſte, my Beloved, ... upon the "Mountains of Spices," certainly expreſſes her reſolution to keep her diſtance; but at the ſame time there appears no thought of *renouncing her relation* to Solomon on her part, as there was not on his. There is even ſome hope expreſſed that the Breach might be made up hereafter, which could only be founded on the extreme gentleneſs

with

with which he treated her. *Hope* then is the cloſe of this Poem.

Such actually is the State of Things with reſpect to the Meſſiah and the two Churches of Jews and Gentiles. The Jewiſh Church perſiſts in not receiving the Gentiles as Fellow-Heirs, but they renounce not their relation to the Meſſiah, nor has he utterly excluded them from hope. The ſtate of diſtance has long continued, but as they ſtill remain a *diſtinct body* of people, waiting for great events that are to happen, ſo the New Teſtament leads us to expect their Reconciliation.

AMEN!

May the Fulneſs of the Gentiles come in; and the Blindneſs that hath happened to Iſrael be done away! Rom. xi. 25.

THE END.

ERRORS.

P. 194. *l.* 19. *for* Couſah *read* Couſah.
P. 264. *l.* 15. *for* Mother's *read* Mothers.